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# OPERAS

CONTAINING THE TITLES OF OVER TWO  
THOUSAND OPERAS, THE AUTHOR OF  
THE LINES, THE COMPOSER OF THE  
MUSIC, THE TIME AND PLACE  
OF FIRST PRODUCTION AND  
A CONDENSED STATE-  
MENT OF THE PLOT.



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EDITOR

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## SKETCHES OF OPERAS

**A****BENCERAGES, Les**—French opera in three acts, music by Cherubini, words by Jouy, first produced in Paris, 1813.

**Abentouer Händels, Ein** (A Handel Adventure)—An operetta in one act, music by Carl Reinecke, text by W. Grovc, first produced at Schwerin in 1874. This operetta is also called "Die Macht des Liedes," The Power of Song. Kathleen's parents insist upon her marrying a man whom she does not love, so she runs away from home. Händel's music awakens in the parents' hearts a longing for their child and they no longer oppose Kathleen's choice.

**Abraham**—German biblical opera, music by Seyfried, words by Castelli, produced in 1817.

**Abreise, Die** (The Departure)—Musical comedy in one act. Music by D'Albert, words by A. von Steigentesch and Ferdinand Grafen Sporck, first performed at Frankfurt A/M, 1898. Time, present; scene, the garden room of a German castle. Owing to a misunderstanding between a young couple the husband decides to leave home. In a touching song the wife laments his departure; he leaves her, returns and they become reconciled.

**Abroad and at Home**—English comic opera, music by William Shield, first produced in London, 1796.

**Abu Hassan**—A one-act comic opera, music by Weber, words by Hiemer, produced at Dresden, in 1811, under the composer's own direction.

The story is founded on a tale from the Arabian Thousand and One Nights.

**Achebâr**—Musical tragedy, words by Cardinal Alessandro Bichi, music by his secretary, the Abbé Mailly, produced at the episcopal palace of Carpentras, 1646.

**Achille in Sciro**, (Achilles in Scyros)—Italian opera, music by Jomelli, words by Metastasio, produced in Vienna in 1745. Achilles was disguised as a woman at the court of Lycomedes, he was discovered by Ulysses and persuaded to join the Greeks in the war against Troy.

**Acis and Galatea**—Pastoral opera, masque or serenata, music by Handel, words by Gay, with subsequent additions by Pope, Hughes and Dryden, first performed at Cannons in 1720 or 1721. Mozart rescored it for Van Swieten in 1788.

**Acteon**—French comic opera in one act, music by Auber, words by Scribe, first produced in Paris, 1836.

**Adam und Eva**—Opera by Johann Theile. First performed at Hamburg, Germany, in 1678. Text by von Richter is based upon the Bible story. This opera is significant because it is the first real German opera ever publicly performed in the German language. It was soon followed by others of its kind and the city of Hamburg thus became the birthplace of German opera.

**Adieu, Hadrian**—French grand opera, music by Méhul, words by Hoffmann, produced in Paris, June 4,

**Adieu, Hadrian**

1799, but written in 1795. The theme is the Emperor Hadrian's campaign in Syria.

**Adler's Horst, Des** (The Eagle's Eyrie) — An opera in three acts, music by Franz Glässer, words by Van Holtei, first produced in Berlin in 1830. An eagle steals a child whose parents have been separated. In the end it is rescued and the parents united.

**Admeto** — Opera by Handel. First produced in London in 1727.

**Adolphe et Clara; ou, Les Deux Prisonniers**, (Adolph and Clara; or, The Two Prisoners) — French comic opera in one act, music by Dalayrac, words by Marsollier, first produced in Paris, 1799.

**Adolph von Nassau** (Adolph of Nassau) — Grand opera in four acts. Music by Marschner, text by von Heribert Rau, first produced at Hanover, Germany, in 1843. The story follows closely the history of Kaiser Adolph of Nassau, including the intrigue of archbishop Gerhard of Mainz, and the romance of Adolph and Imogena. This opera is one of the best of modern German romantic operas.

**Adone** (Adonis) — Italian pastoral opera, music by Monteverde, produced in Venice, 1639. Adonis was the youth for the possession of whom Venus and Proserpina quarreled.

**Adonis** — French opera, music by Cambert, produced in Paris, 1662. The story is from mythology. Adonis was a youth, loved by Venus, he was killed while hunting and from his blood the goddess caused the anemone to spring.

**Adriano in Siria** — Italian opera in three acts, music by Cherubini, first presented at Livourne, 1782.

**Æneas** — This well known hero of the Trojan War was often used as theme for operas in the Seventeenth and Eighteenth Centuries. The earliest opera on this subject is by Montverde, "Le Nozze d'Enea con Lavinia," and appeared at Venice, 1641. Others are by Franck, Hamburg, 1680; Uttini, Stockholm, 1756; Caporti, Naples, 1805.

**Agnes** — German grand opera by F. Motel, produced at Weimar in 1880. Agnes, the Angel of Augsburg, was the wife of Prince Albrecht III. of

**Alchymist, Der**

Bavaria. Because of her birth she was not recognized by the Duke of Bavaria, and she finally found a tragic death in the Danube in 1435. In 1834 at Dresden appeared Karl Krebs' opera on this same subject.

**Agnes Sorel** — Opera in three acts, music by Adalbert Gyrowetz, text by Sonnleithner from the French, produced at Vienna, 1806. Joan of Arc's rescue of France forms the historical setting of the opera, and Agnes Sorel, mistress of Charles VII. of France, is the heroine.

**Agnes von Hohenstauffen** — German grand opera in three acts, music by Spontini, words by Raupach, the first act produced in Berlin, May 28, 1827, the entire opera June 12, 1829. The theme is the reconciliation of the Emperor Henry VI. of Germany with Henry the Lion by means of the marriage of their two children at Mainz in 1194.

**Agrippina** — Italian grand opera, music by Handel, produced in Venice, 1709. Agrippina was the mother of Nero and was murdered by him, when she tried to displace him with Britannicus.

**Aladdin** — English opera, music by William Shield, first produced in London in 1788.

**Albion and Albanus** — English opera. Music by L. Grabut, words by Dryden, the English poet. First performed in London in 1685. The music was of very little importance, the satire of the words is all that gained the opera any notice.

**Alceste, ou le Triomphe d'Alcide** (Alcestis, or the Triumph of Alcides) — French opera in five acts, music by Lully, words by Quinault, produced in Paris, Jan. 19, 1674. The story is from mythology. Alceste was the wife of King Admetus of Phæra.

**Alcestis** — German opera, music by Gluck, words by Calzabigi, produced in Vienna, Dec. 26, 1767. It was produced in Paris in 1776, at which time the composer made some changes in the score, and the second version is now the more familiar one of the two.

**Alchymist, Der** (The Alchemist) — German opera by Spohr. First produced in 1830. Though really a very fine opera it met with only fair success and did not last long.

**Alcibiade Solitaire**

**Alcibiade Solitaire**—French opera in two acts, music by Louis Alexandre Piccini, words by Cuvelier and Barouillet, first produced in Paris, 1824.

**Alcidor**—German opera, music by Spontini, words in French by Theauleon, translated into German by Herklots, produced in Berlin, May 23, 1825. The libretto was adapted from one of Rochon de Chabannes, which had been used by Dezède for his opera "Alcindor."

**Alcina**—Grand opera, music by Händel, produced in London, 1735. Alcina was a legendary enchantress of mediæval song and poetry.

**Aleko**—Russian opera, in one act, music by Rachmaninov, produced in Moscow in 1893.

**Alesandro**—Italian opera by Händel, produced at London in 1726 and five years later it reappeared under the title *Poro*. Subject is Alexander the Great, King of Macedonia, and his meeting with Porus, King of India.

**Alessandro nell' Indie** (Alexander in India)—Italian opera, music by Leonardo da Vinci, the painter and sculptor, words by Metastasio, produced in Rome, 1729. The subject of the libretto is the meeting of Alexander the Great and King Porus in India. It was the most successful of da Vinci's operas.

**Alessandro Stradella**—Romantic opera in three acts, music by Flotow, words after the French by W. Friedrich, written in 1844, and first produced in Hamburg.

**Alexandre aux Indes** (Alexander in India)—Opera by Méréaux, text by Morel after Racine's "Alexandre," produced at Paris in 1783. This libretto was a great favorite with Parisians.

**Alfonso**—Italian opera, music by Lampugnani, produced in London, 1744. Alphonse, King of Arragon and Navarre, was victorious against the Moors in the early part of the Twelfth Century.

**Alfonso and Estrella**—German romantic opera in one act, music by Schubert, produced in Weimar, 1854, though it was written in 1822. It was revised by Fuchs in Vienna, 1880.

**Alfred, a Masque**—Music by Arne, words by Thompson and Mallet, produced in 1740. It celebrated the succession of the House of Hanover to the English throne. The

**Alphons d'Arragone**

Masque will always be remembered as containing the song, "Rule Britannia."

**Ali Baba**—French opera by Cherubini with text by Scribe and Mélesville, produced at Paris in 1833. Ali Baba is the well known hero of the story of The Forty Thieves who gains entrance to the cave by the magic phrase "open sesame."

**Aline, Reine de Golconde** (Aline, Queen of Golconda)—French heroic ballet, music by Monsigny, words by Sedaine, produced in Paris, 1766. An outline for the libretto was first made by the Count of Boufflers.

**Almahide**—Italian opera, music attributed to Buononcini. This opera, produced in London, 1710, was the first performed there entirely in Italian.

**Almira**—German opera, music by Händel, produced in Hamburg, 1705. Revised by Fuchs in 1878 and given for the opening performance of the new Hamburg opera house.

**Alona**—German opera, music by Wilhelm Hill, libretto by O. Prechtler, first produced at Frankfurt, Germany, in 1882. Alona is the daughter of King Gudrum of Jutland. She falls in love with a young Dane, who comes to her father's court as a fugitive.

**Alpenkönig und Menschenfeind** (The Alpine King and the Misanthrope)—German opera in three acts. Music by Leo Blech, words by Richard Batka. First produced at Dresden, Germany, in 1903. Text is based upon the pretty folk song of the same name. *Rappelkopf*, the Misanthrope, hates all mankind and thoroughly enraged forsakes his family and flees to the mountains. But the Alpine King, a mountain spirit, shows him his error and he returns to his family. One of the sweetest songs is "Fair are the roses and the jessamine," sung to a polka air. The music of this opera displays the exceptional talent of the young composer. Musical effects both bold and charming, and a fearless use of tuneful melodies, mark Leo Blech as one of our best modern composers.

**Alphons d'Arragone**—French opera; music by Bochsá, text by Sourigiere, appeared at Paris in 1814. Alphonse I., King of Arragon and Navarre, was successful against the Moors in the early part of the Eleventh Century.

## Alphonse et Lenore

**Alphonse et Leonore, ou l'Heureux Procès** (Alphonse and Leonore, or the happy suit)—French comedy in one act with music by Gresnick, and text by C. L. D'Iray; produced at Paris in 1797.

**Alte Mare, Die** (The Old Story)—German opera in four acts. Music by Ladislaus Telenski, text by Braudrowski, first produced at Lemberg in 1907. Text is based upon Kraszewski's historical novel with the same title. The history of Poland in the Ninth Century forms the background for the Slavic myths and legends woven into an opera. The opera was very cordially received and the seventy-year-old Polish composer had reason to feel pleased.

**Amadis**—French opera in five acts, music by Lully, words by Quinault, produced in Paris, January 18, 1684. The hero of the opera is the Amadis of Gaul, who figured so prominently in mediæval romance.

**Amalie**—Czechic opera in four acts. Music by Zajc, libretto taken from Schiller's *Rauber* (Robbers). Produced at Agram, 1873.

**Amanti Comici, Gli** (The Comic Lovers)—Italian opera, music by Cimarosa, produced in Naples in 1778.

**Amants de Verone, Les** (The Lovers of Verona)—An opera by Marquis Richard d'Ivry, first produced in Paris, Oct. 12, 1878, and at Covent Garden, London, May 24, 1879. Shakespeare's "Romeo and Juliet" has been closely followed.

**Amazones, Les** (The Amazons)—Opera by Méhul, text by Jouy, produced at Paris, 1811. These fabled warrior women of antiquity are favorite subjects for operas and appear under many different titles. Méhul's opera, also called "*La fondation de Thebes*," tells of the founding of Thebes by the Amazons.

**Amfiparnasso**—A musical farce by Orazio Vecchi, produced at Modena, Italy, in 1594. This is one of the earliest forms of opera. It consisted of a series of madrigals for five persons. There was no overture and no instrumental accompaniment of any kind. When one character held the stage the other four sang behind the scenes, thus forming a forerunner for the later orchestra. These songs, which were solos, duets, or choruses (for not more than five), were full of melody and technical skill.

## Andrea Crini

**Amelia**—See *Masked Ball* by Verdi.

**Amica**—Musical drama in two acts. Music by Mascagni, words by Bérel, translated into the German by Otto Neitzel. First produced in Cologne in 1907. Master Camoine decides that his niece Amica shall marry Giorgio who is sickly and deformed. She, however, loves Rinaldo, Giorgio's brother. Rinaldo does not know that Giorgio and Amica are betrothed and consents to elope with her. Giorgio follows the fugitives and the brothers are horrified when they face each other. Rinaldo can not forgive Amica for betraying his brother's love and flees across a raging torrent to escape to the mountains. Amica follows him but misses her footing and falls into the torrent. Rinaldo witnesses this and returns to his brother.

**Amici di Siracusa, Gli** (The Friends of Syracuse)—Italian opera, music by Mercadante, produced in Rome in 1824. The subject is taken from Schiller's poem "*Bürgschaft*."

**Amor vuol Sofferenza** (Love Will Suffer)—Italian comic opera, music by Leonardo Lee, produced 1739. The opera was also called *Cive* (That is to say) from one of the characters, who explained everything with this word. It was extremely popular.

**Amours de Momus, Les** (The Loves of Momus)—French opera-ballet in three acts and prologue, music by Desmarests, words by Duche, first produced in Paris, 1695.

**Amphitryon, the Father of Hercules**—Opera in three acts. Music by Grétry, text by Sedaine, produced at Paris, 1788. This opera was not a success, and with others of its kind proves that Grétry's field was in operas of a lighter vein.

**Anacreon chez Polycrate**—French opera in three acts, music by Grétry, words by J. H. Guy, first produced in Paris, 1797. This was Grétry's last opera and was very successful.

**Anacreon; ou L'Amour Fugitif** (Anacreon; or Love Fleeing)—French opera in two acts, music by Cherubini, words by Mendouze, first produced in Paris, 1803.

**Andrea Crini**—A very dramatic Bohemian opera; music by Tonecek; text by Bohoslav Benes, first produced at Prague in 1900. Andrea Crini, the son of Doge Crini of

**Andrea Crini**

Venice is discovered at the head of a plot to depose his father. He is brought before a tribunal for trial. The tribunal stands half in favor of his acquittal, and the father finds, to his horror, that he must decide his son's fate. Sacrificing parental affections, he sentences him to be executed. On the day of the execution the old father gives his people freedom, but when he hears the bells tolling his son's fate, he collapses.

**Andrea Crini No. 2**—This opera has enjoyed a very marked success.

**Andreasfest, Das** (The Festival of St. Andrew)—German opera. Music by K. Grammann, libretto by R. Fels, produced at Dresden in 1882. A charming little love story at Innsbruck in which Emperor Maximilian figures.

**André Chenier**—Musical drama in four acts. Music by Umberto Giordano, words by L. Illica, first produced in Milan in 1896. Time, French revolution; scene, Paris. Story: André Chenier, a French poet, is condemned to die upon the guillotine. When his sweetheart, Madeline, learns this, she seeks his cell at night. Bribing the jailor she joins her lover and fearlessly the next morning she rides away with him in the death cart.

**Andromaque**—French lyric tragedy in three acts, music by Grétry, words by Pitre, first produced in Paris, 1780. The work is founded upon Racine's famous tragedy.

**Andromeda**—Italian opera, music by Manelli, words by Ferrari, produced in Venice, 1637. It is said to have been the first opera sung in a public theater.

**Andromeda**—Early French opera. Music by Girolamo Giacobbi. First produced at Bologna in 1610. It was so well received that it was reproduced in 1628.

**Angélique et Medor**—One act French comic opera by Ambroise Thomas, words by Sauvage, produced in the Opera Comique in Paris, May 10, 1843. It is no longer sung.

**Angelo**—Russian opera, music by César Cui, produced in St. Petersburg, 1876. The libretto is Bourenine's translation of Victor Hugo's drama by the same name. The opera is usually regarded as the composer's best, but it has never had any popular success. It is, however, sung to-day in Russia.

**Ännchen von Tharau**

**Angelus, The**—An opera composed by Dr. E. W. Naylor, organist and lecturer in music at Emmanuel College, Cambridge, with libretto by Mr. Wilfrid Thornely of Trinity Hall, Cambridge. It was first produced at Covent Garden, Jan 27, 1909, having received the £500 prize offered by Messrs. Ricordi for an original opera by a British born composer. The plot is based upon a discovery of the elixir of life.

**Angiolina**—Italian comic opera in three acts. Music by Antonio Salieri, text by Franceschi, produced at Prague, 1800.

**Angla**—Dramatic opera in one act. Music by Ferdinand Hummel, words by Axel Delmar. First performed at Berlin, 1893. Angla tries to persuade her lover, Duke Widerkind, to become a Christian. He hesitates, fearing the wrath of the gods. Later Charlemagne appears with a host of Christian women, saying that in a dream he had seen a pure woman cut down the heathen oak sacred to Wodan and now one of these women is to try this with his sword. But none has the courage. Then Angla begs for his sword, calls upon the Holy Trinity, and fells the oak. In its place appears a bright cross. When Widerkind sees this, he embraces Christianity. This is the best known of Hummel's operas.

**Anna Bolena**—Italian opera, music by Donizetti, words by Romani, produced in Milan, 1822. The heroine is Anne Boleyn, wife of Henry VIII., who met her death on the scaffold in 1536.

**Ännchen von Tharau**—Lyric opera in three acts. Music by Heinrich Hoffmann, words by Roderich Fels, first produced in Hamburg, Germany, in 1878. The poet Dach is in love with the beautiful girl Anna, the daughter of the parson in Tharau. Soon after their engagement, an old playmate of Anna's returns to the town and she realizes then that she does not love Dach and the poet generously gives her up. The little song "Ännchen von Tharau ist's die mir gefällt" ('tis the Anna of Tharau whom I love) has survived the opera, and is still very popular especially among Germans. Historically this little poem was dedicated by the poet Simon Dach (1605-1695) to the marriage of his friend Portatius and Anna Neander.

**Annette et Lubin**

**Annette et Lubin**—French opera, music by Blaise, words by Favart, first produced in Paris, 1762, and again in 1800 with new music by Martini. It was very popular at the time. The plot is founded upon Marmontel's tale by the same name.

**Antigone**—German opera by Johann Adolph Hasse. First produced at Brunswick, Germany, in 1723. This was the first of this composer's operas, it met with success at the time, but was long since forgotten.

**Antigono**—Italian opera, music by Gluck, words by Métastase, first produced in Rome, 1756.

**Antiochus and Stratonice**—German opera by Graupner, produced at Hamburg in 1708. Antiochus I., also called Soter, fell in love with his stepmother, Stratonice. His father allowed him to marry her and made him King of all of his lands beyond the Euphrates.

**Apajune** (The Waterman)—Opera in three acts by Millöcker. Libretto by F. Zell and R. Genée. Place, the estate of Totroceni on the Dumbowitz River. Time, 1864. First produced at Vienna in 1880.

**Appelle et Campaaspe**—French opera in one act, music by Eler, words by Demonstier, first produced in Paris, 1798.

**Aphrodite, Greek Goddess of Love**—Opera; music by Camille Erlanger, words by Louis de Gramont. Produced at Paris in 1907 and at the Manhattan Opera House, 1908. Plot is based upon Pierre Louy's novel "Aphrodite." As produced by Mary Garden it was hailed by Parisians as one of the finest productions ever made at the Opera Comique in Paris. Mary Garden sings the leading role of Chrysis, and in New York M. L. Boyle appeared as Demetrios.

**Apollo et Hyacinthus**—Opera with music by Mozart, produced at the University of Salzburg in 1767. The text was in Latin, and was a comedy based upon the story of these mythological characters.

**Apollon et Coronis**—French opera in one act, music by J. B. and Joseph Rey, words by Fuzelier, first produced in Paris, 1781.

**Apothecary, The**—Comic opera by Josef Haydn, written in 1768, and revived and rearranged by Dr. Hirschfeld, and reproduced at Dresden in

**Aristippe**

1895 under the direction of Ernst Schuch. The story is amusing and tells us how a young man enters the service of an apothecary that he may be near the latter's ward whom he loves. The young lover with no taste for drugs is very timid and gains the hand of the girl only after many amusing incidents.

**Arabi Nelle Gallie, Li** (The Arabians in Gaul)—Italian opera in four acts, music by Pacini, produced in Milan, 1827. The plot is taken from Arlin-court's romance "Le Renégat."

**Archers, The; or, Mountaineers of Switzerland**—Opera in three acts, music by Benjamin Carr, words by William Dunlap, said to have been first produced in New York, April 18, 1796. The plot is founded upon the story of William Tell. This is incorrectly claimed to be the first American opera.

**Ariane** (Ariadne)—French grand opera in five acts. Music by Massenet, text by Catulle Mendès, first produced at Paris in 1907. Ariadne, daughter of Minos, falls in love with Perseus when he comes to Crete to kill the Minotaur and flies with him to Naxos. Here Perseus deserts her for her sister Phadra. The latter is killed by an accident, but at Ariadne's request Proserpine returns her to earth again. Phadra, however, deceives her sister a second time, then the despairing Ariadne, lured by the song of the Sirens, slips into the sea. The excellent poetic libretto furnished a new field for Massenet and the French opera goers greeted the opera with hearty applause.

**Arianna or Ariana**—Italian opera, music by Monteverdi, words by Rincuccini, produced in Mantua, 1607. It is one of the first operas written. The story is that of Ariadne and Theseus.

**Ariodante**—English opera by Handel, produced in London, 1734. The subject is taken from Ariosto's "Orlando Furioso."

**Ariovisto**—Italian opera, music by Mancini, produced in Naples, 1702. The hero of the opera is Ariovist, the German prince, whom Julius Caesar conquered at Bescancon, 59 A. D.

**Aristeo**—Opera, music by Gluck, produced at Parma, 1769.

**Aristippe**—French opera in two acts. Music by R. Kreutzer, text by



**Aristippe**

**Leclerc and Girand**, produced at Paris, 1808. The music of this opera was popular and was sung by some of the most distinguished French singers.

**Arme Heinrich, Der** (Poor Heinrich)—Music-drama in two acts, music by Hans Pfister, words by Grau, first produced at Mainz, 1895. The willingness of the poor Agnes to sacrifice her life in order that her master Heinrich may recover his health, and his final recovery just as the sacrifice is about to be made are the essential features of the plot.

**Arm Elslein** (Poor Little Elsie)—German opera, music by Cyril Kistler, first produced at Schwerin, 1902. Kistler has written some very interesting music for this little play and the opera has been very successful.

**Arme Jonathan, Der** (Poor Jonathan)—Opera in three acts by Millocker. Libretto by Hugo Wittmann and Julius Bauer. Place, Boston, Monaco and New York. Time, Nineteenth Century. First produced at Vienna in 1890.

**Armida**—A heroic grand opera in five acts. Music by Gluck, text by Quinault, produced at Paris in 1777. In 1099 when Godfrey of Bouillon's crusaders reached Damascus, they came to the beautiful gardens of Queen Armida, an enchantress. All the warriors lost their hearts to her except Rinaldo, Godfrey's greatest hero. He scorned her. Enraged at this, the Queen vowed to win him. He was just about to yield to her charms when his sense of duty recalled him to the army. Unable to hold him, Armida cursed him and turned her beautiful garden into a desert. This opera, produced when Glück was sixty-three, is one of his greatest. Its music is so sublime that it will remain.

**Armida, No. 2**—A classic for centuries. Gluck himself said that he should like to close his career with this opera.

**Armin**—German opera by Heinrich Hofmann, words by Felix Dahn, a German author, produced in Dresden, 1777. Armin, Arminius or Hermann, freed the Germans from Roman domination in the battle of the Teutoburgerwald in 9 A. D.

**Arminio**—English opera. Music by

**Artistes par Occasion, Les**

Handel. Performed at London in 1736.

**Armorer, The** (Der Waffenschmied)—A comic opera in three acts, words and music by A. G. Lortzing. Though this opera does not equal the composer's "Czar and Carpenter," it is nevertheless popular because of the freshness of both melodies and plot. The Count of Liebenan is in love with Mary, the daughter of the blacksmith Stadinger of Worms. In order to win her love the count woos her in his own rank, and also in the disguise of a journeyman blacksmith named Conrad. When the count tells Mary of his love, she rejects him and confesses with blushes that she loves the journeyman Conrad. Her father too rejects the count's advances, because of his social rank and likewise disdains the suit of Conrad since he proves to be such a poor blacksmith. Amid much comedy of misunderstanding the lovers finally come to an understanding.

**Armourer of Mantes, The**—English opera in three acts, music by Balfe, words by Bridgman, first produced in London, 1863.

**Arsinoe**—Italian opera, music by Francheschi, first presented in Italy in 1677. Translated and reset to music by Clayton in England and first performed in Drury Lane Theatre in 1705, with the title *Arsinoe, Queen of Cyprus*. Of importance since it is among the earliest Italian operas with English words. *Arsinoe* was the daughter of Ptolemy I. of Egypt.

**Artamene**—Opera by Gluck, first presented at Cremona in 1743. This opera is very Italian in its style of composition and does not show Glück's individuality as his later compositions do.

**Artaserse** (Artaxerxes)—Italian opera, music by Gluck, words by Matastasio, produced in Milan, 1741. Artaxerxes was king of Persia in the Fifth Century, B. C.

**Artemisia**—Italian opera, music by Cimarosa, produced in Venice, 1801. The composer's death prevented his finishing the opera, but it was completed by Wagner. Artemisia was the ruler of Helikarnass, she was with Xerxes on his famous march and fought at Salamis.

**Artistes par Occasion, Les** (Artists on Occasion)—French comic opera

**Artistes par Occasion, Les**

in one act. Music by Catel, text by Alexander Duval, produced at Paris, 1807. This opera contains the much loved concert trio for two tenors and one bass, beginning "Come, sir, let us play comedy."

**Artisti alla Fiera, Gli** (The Artists at the Fair)—Italian comic opera, music by Rossi, words by Ghislanzoni, produced in Turin in 1868.

**Artist's Model, An**—A comedy with music in two acts, music by Sidney Jones, book by Owen Hall, lyrics by Harry Greenbank, first produced at Daly's Theater, London, Feb. 2, 1895.

**Arvire and Evelina**—French opera, music by Sacchini, words by Gaillard, produced in Paris, 1788. The libretto is adapted from Mason's "Caractacus." The opera was left unfinished by Sacchini and Rey completed it after the composer's death.

**Ascanio**—French grand opera, music by Saint-Saëns, words by Gallet, produced in Paris, March 21, 1890. The text is adapted from Paul Meurice's drama "Benvenuto Cellini." Ascanio is a simple apprentice in the studio of the great sculptor.

**Ascanio in Alba**—Italian opera or theatrical serenade, music by Mozart, words by Parini, produced in Milan, 1771, upon the marriage of the Grand Duke Frederick of Austria to the Princess Marie of Modena. Ascanius was the son of Æneas, the founder of Alba Longa.

**Aspasie**—French opera in three acts, music by Grétry, words by Morel, first produced in Paris in 1789.

**Aspasie et Pericles**—French opera in one act, music by Daussoigne, words by Viennet, first produced in Paris, 1820.

**Asraele**—Italian opera in four acts, music by Alberto Franchetti, produced in Brescia, 1888. It is the composer's first opera.

**Assarpai**—Opera in three acts, music by Ferdinand Hummel, words by Dora Duncker, after a ballad by Wildenbruch. Assarpai is the daughter of the last king of the Incas, and the time is 1533.

**Assassini, Gli** (The Assassins)—Italian opera, music by Trento, produced in Venice in 1819.

**Astarte**—Italian opera, music by Albinoni, words by Zeno, the first lyric poet of Italy before Métastase.

**Attilio Regolo**

First performed at Venice, 1708. Astarte in mythology is the noon-goddess, chief goddess of the ancient Syro-Phenician nations.

**Astianasse** (Astyanax)—Italian opera, music by Leonardo da Vinci, the painter and sculptor, produced in Venice, 1725. Astyanax was the son of Hector and Andromache.

**Astorga**—Tragic opera in three acts. Music by Albert, libretto by E. Pasque. Produced at Stuttgart, 1866, with great success. Story is taken from the unhappy life of Astorga, the singer and composer, who lived at Parma two centuries ago.

**Astyanax**—Italian opera, music by Bononcini, produced in London, 1725. Astyanax was the son of Hector and Andromache.

**Astyanax**—French opera, music by Rudolphe Kreutzer, words by Dejaure, produced in Paris, 1801. Astyanax was the son of Hector and Andromache. After the capture of Troy, he was thrown from the walls by the Greeks, because it had been prophesied that he would rebuild the city.

**Atala**—Opera in two acts. Music by Mlle. Juliette Folville, libretto by M. P. Collin, first produced at Lille in 1892. This opera was not only composed but was also conducted by Miss Folville, a young Belgian lady then only twenty-two years old. It was very cordially received.

**Atalanta**—Italian opera. Music by Chelleri, words by the poet Zeno. First produced at Ferrara in 1713. Many other musicians used this same text. Atalanta was an Arcadian princess who promised to marry the lover who could out-run her.

**Athalie**—Tragedy by Racine with choruses by Abt. Vogler, produced at Stockholm in 1791.

**Attila**—Italian opera, music by Verdi, first produced in Venice, 1846. This is one of the least successful of Verdi's operas.

**Attilio Regolo**—Italian opera in three acts, music by Scarlatti, text by Métastase, produced at Rome, 1719.

**Attilio Regolo** (Prince Attilio)—Italian opera, music by Hasse, words by Metastasio, produced in Dresden and Berlin, 1750. It was written for Vienna in 1740, but owing to the death of the Emperor was not sung there.

**Atys**

**Atys**—French opera in five acts, music by Lully, words by Quinault, produced in Saint Germain, before Louis XIV., Jan. 10, 1676. The story is from mythology, Atys being the favorite of Cybele.

**Aubergistes de Qualite, Les** (The Innkeepers of Quality)—French comic opera in three acts, music by C. S. Catel, words by Jouy, produced in Paris, 1812.

**Aucassin and Nicolette**—French comic opera in three acts, music by Grétry, words by Sedaine, produced in Versailles in 1779. The text is founded upon a story dating from the Thirteenth Century. The opera is sung today.

**Aucassin and Nicolette**—Danish opera, music by August Enna, produced in Copenhagen, 1896.

**Augenarzt, Der** (The Optician)—German comic opera, music by Gyrowetz, words by Emanuel Veith, pro-

**Baldur's Tod**

duced in Vienna in 1817. The opera is still sometimes given in Germany.

**Aureliano in Palmira**—Italian opera, music by Rossini, first produced at Milan, 1813. Though not in itself successful, it contains selections which Rossini afterward used in "Elisabetta and the Barbiere."

**Aurelia, Prinsessin von Bulgarien** (Princess of Bulgaria)—German grand opera in three acts, music by Konrad Kreutzer, words by Gollmick, produced in Cassel, 1851. The libretto is founded upon a drama by Frau von Weissenthurn "Der Wald bei Hermannstadt."

**Aveux Indiscrets, Les** (The Indiscreet Confessions)—A French comic opera in one act. Music by de Monsigny, words by Ribadieri. First produced in Saint Germaine at the Market Theatre in 1759. This opera was the beginning of Monsigny's dramatic career.

**B**

**Babes in Toyland**—Musical extravaganza, music by Victor Herbert, words by Glen MacDonough, first produced in Chicago, in 1903.

**Babette**—Opera in three acts by Herbert. Libretto by Harry B. Smith. Place, Belgium and France. Time, the Eighteenth Century. First produced at Washington, D. C., in 1903.

**Bacchus**—French opera, music by Jules Massenet, words by Catulle Mendès, first produced in Paris, 1909.

**Bacio, Il** (The Kiss)—Italian opera, music by Giuseppe Giordani, produced in London, 1774. It had such success that it was given continuously for eight successive years.

**Bajazzi** (The Merry Andrews)—Opera in two acts. Music and words by Leoncavallo. First produced at Berlin, Germany, 1892. Time, present; scene, the little village of Montalto in Italy. A small troupe of village comedians, while performing mix their earnest with their play, and the pretended jealousy in the play becomes real and the husband kills his rival, with the telling words: "The

comedy is ended." This opera became successful immediately and has enjoyed an excellent run under the leadership of the composer himself in Berlin.

**Baldur's Tod** (The Death of Balder)—German musical drama in three acts, music by Cyrill Kistler, text by Dr. von Sohlern, first produced at Düsseldorf in 1905. Balder is the Teuton god of sunlight and love. Everybody loves him, even the giants. Loki alone envied him and plotted to kill him. Balder once dreamed that he was going to die, this alarmed the gods and they went to all animals and plants and made them take an oath not to harm Balder. They did so willingly, but a little mistletoe had been overlooked. When Loki heard this, he flew to the mistletoe, jerked it from the oak, and pronounced incantations over it till it grew to the size of a spear. One day soon after, the gods were amusing themselves by hurling missiles at Balder to test his invulnerability. Höder, the blind brother of Balder, stood by weaponless. Seeing this, Loki urged him to

**Baldur's Tod**

try his skill and offered him the spear. All unconscious of the mistletoe's ignorance of the oath, Höder hurls the spear with all his might. It pierced Balder through the heart and he fell dead to the ground. The composer who was present at the first performance was overwhelmed with congratulations. The opera is excellent.

**Ballet Comique de la Roynie, Le—**

A French comedy ballet. Music of the dances, choruses and dialogues by Beaulieu and Salmon, arranged by Baltazar de Beaujoyeaulx. First performed in 1581 at the Chateau de Moutiers in the presence of Henry III. of France, at the marriage of the Duke of Joyeuse. This famous ballet, whose magnificent setting cost three and a half million francs, is the forerunner of the French opera. The entire work is still extant, and its music has undoubtedly furnished inspiration to French composers of the following century, among them Lulli especially.

**Barbarina, Die** (Barbarina di Campanini) — German opera in three acts; music and text by Otto Neitzel, first produced at Wiesbaden in 1905. An episode in the life of the famous dancer, Barbarina di Campanini, a favorite of Frederick the Great of Germany, forms the foundation for the text. Pretty Barbarina is loved by the Prussian nobleman Cocceji, but her guardian wants to marry her himself and a duel results. In spite of her lover's protests, Barbarina goes to the King to beg for mercy since duelling is prohibited, but the King laughs at her. Vexed, she breaks her contract as dancer and flees to Venice. The King orders Cocceji to bring back the fugitive by force or by cunning. Barbarina returns, but not by command of the King but because she loves Cocceji, and the prettiest thing in the whole opera is her dance before the King in the royal palace as he forgives her for her escapade.

**Barbiere di Sevilla, Il** (The Barber of Seville) — Italian opera, music by Paisiello, produced in St. Petersburg, 1776. Paisiello was the first to use Beaumarchais' drama as the basis for an opera. The libretto of this work served as the foundation for Rossini's better known opera of the same name.

**Bastien and Bastienne**

**Barcarole, La** (A Venetian Boat Song) — French comic opera, music by Auber, text by Scribe, produced at Paris in 1845. The Marquis of Felino is eager to gain the attentions of the Doge's wife, so he procures a barcarolle, changes the text slightly and has it put into her sewing basket. Unfortunately the Doge finds it and complications which threaten serious injury to the innocent composer arise, but the story ends happily for all concerned. The opera is also known as "Love and Music."

**Bardes, ou Ossian, Les** — French grand opera in three acts, music by Lesueur, words by Dercy and Deschamps, produced in Paris, 1804, but written in 1801. The scene of action is Caeldonia, Ossian is the hero and Rosalma the heroine. The opera is no longer sung.

**Barfüssle** (Little Barefoot) — German opera in two acts with a prologue. Music by Henberger, text by Viktor Leon. The text is based on Auerbach's popular novel by the same title. Barfüssle is an orphan who is adopted into a good family, serves later as a servant and then marries a wealthy farmer's son. This opera has been accorded a great deal of popularity.

**Baroness, The** — Comic opera, music and words by Cotsford Dick, first produced at the Royalty Theater, London, Oct. 5, 1892.

**Baron Golosh** — A musical comedy in two acts, adapted from "L'Oncle Celestin," by Ordonneau and Audrau, with additional numbers by Meyer Lutz, first produced at the Trafalgar Theater, London, April 25, 1895.

**Basilus** — German opera by Reinhard Keiser. Presented at Hamburg, Germany, about 1693. This opera is first of a long series of German operas written by this bright and lively composer and it was hailed with enthusiasm by the German theatre-goers.

**Basoche, La** — Opera in three acts by André Messager. Libretto by Albert Carré. English adaptation by Mrs. Madelaine Lucette Ryley. Place, Paris, France. Time, Sixteenth Century. First produced in Paris in 1890.

**Bastien and Bastienne** — German opera, music by Mozart, words by Weiskom, slightly revised by Schachtner, produced in Vienna, 1768, in a

**Bastien and Bastienne**

private theatre. The libretto is founded upon Rousseau's "Devin du Village." The story consists of the quarrels of a rustic couple, who are finally reconciled by a traveling conjurer.

**Battle of Hexham, The**—English opera, music by Dr. Samuel Arnold, words by George Coleman, first produced in London, 1789.

**Bayaderes, Les** (The Bayaderes)—French opera in three acts, music by C. S. Catel, words by Jouy, produced in Paris, 1810. A Bayadere is an East Indian dancing girl. Goethe's poem, "Der Gott und die Bajadere," is on the same theme. The god descends to earth, finds only a Bayadere faithful to him unto death, when she is carried by him up to heaven.

**Bayard a La Ferté** (Bayard at La Ferté)—French comic opera, music by Plantade, text by Gentil and Desaugiers, produced at Paris in 1811. An attempt is made to bring Bayard into disfavor with the King. But the attempt is futile and Bayard proves himself to be the knight without fear or blame.

**Bearnaise, La**—Comic opera in three acts, music by André Messager, words by Leterrier and Vanloo, first produced at the Bouffes-Parisiens in December, 1885. An English version by Alfred Murray was given at the Prince of Wales' Theater, London, Oct. 4, 1886. This opera brought Messager his first great success. It is still occasionally produced.

**Beatrice and Benedict**—French opera in two acts, music and words by Berlioz, produced in Baden-Baden in 1862. The composer adapted his text from Shakespeare's "Much Ado About Nothing." The opera was written for the impresario of the Kursaal in Baden-Baden.

**Beatrice di Tenda**—Italian opera, music by Bellini, words by Romani, produced in Venice, 1833, and revived three years later in London. Philip, Duke of Milan, made suspicious of the faithfulness of his wife, Beatrice, has her and her supposed lover executed.

**Beautiful Galatea, The**—Comic opera in two acts; music by Suppé; text by Zell and Genée. First produced in Vienna in 1865. Scene is laid in Greece and the opera is based upon the mythological story of Pygmalion

**Belisario**

and Galatea. The opera is light, the music melodious and the whole is very cleverly set.

**Beauty Spot, The**—Opera by Reginald De Koven. Libretto by Joseph W. Herbert. Place, France. Time, the present. First produced at New York in 1909.

**Beauty Stone, The**—Romantic musical drama, music by Sir Arthur Sullivan, words by A. W. Pinero and Comyns Carr, first produced in London, 1898.

**Beichte, Die** (The Confession)—German opera in one act. Music by Ferdinand Hummel, words by Axel Delmar. First performed in Berlin, 1900. Time, a century ago; scene, a cliff in Portugal. The confession and sorrow of a hermit, twenty years after he had betrayed the confidence of his best friend who had entrusted his wife to his care while he was forced to go on a long journey.

**Beiden Neffen, Die** (The Two Nephews, or The Uncle from Boston)—An operetta by Felix Mendelssohn, produced at Berlin in 1824. This was produced in honor of the composer's fifteenth birthday at which occasion he graduated from the tutelage of his master Zelter.

**Beiden Schützen, Die** (The Two Grenadiers)—German comic opera in three acts, music and words by Lortzing, produced in Leipzig, 1837, under the title, "Die Beiden Tarnister." (The Two Knapsacks.) Lortzing adapted his text from a French vaudeville, "Les Deux Grenadiers."

**Belisaire** (Belisarius)—French opera in three acts, music by Philidor, words by Dartiguy, produced in Paris, 1796. The libretto is founded upon Marmontel's novel. Berton is said to have composed the second act. Belisarius was a Byzantine general under Justinian I. who fell from favor with the Emperor and died in 565 B. C. Legend relates that he was blinded and wandered about as a beggar with his daughter Irene. The opera was not produced till a year after Philidor's death.

**Belisario**—Opera in three acts, music by Donizetti, words by Cammarano, first produced at Venice, 1836. It is founded upon the drama by Schenk, and relates the tragic incidents preceding the death of Belisario who lived in the Sixth Century,

## Belisario

B. C., and was commander of the forces of Emperor Justinian.

**Bella Donna, or The Little Beauty and the Great Beast**—Comic opera, music by Alfred Cellier, words by Alfred Thompson, first produced at Manchester, 1878.

**Belle Arsene, La** (The Beautiful Arsene)—French fairy opera, music by Monsigny, words by Favart, produced in Paris, Aug. 14, 1773. The libretto is founded upon Voltaire's "La Begueule," (The Prude).

**Belle of Mayfair, The**—Comic opera, music by Leslie Stuart, words by Charles H. E. Brookfield and Cosmo Hamilton, first produced in England, later in New York, 1907.

**Bellerofonte** (Bellerophon)—Italian opera, music by Mysliwecsek, produced in Naples, 1765. The theme is a mythological one.

**Belmont und Constanze, Die Entführung aus dem Serail** (The Rescue from the Harem)—Comic opera in three acts by Mozart, words by Bretzner, revised by Stephanie for Mozart, produced in Vienna, July 12, 1782. The national "Sangerfest," established by the Emperor Joseph II. in 1778, first became a significant institution through the production of this opera.

**Benoiuski**—French opera in three acts, music by Boieldieu, words by Alexander Duval, first produced in Paris, 1800. The plot is founded upon a drama by Kotzebue, and relates the adventures of the famous Hungarian general, Beniousk. In 1824 it was revived with some changes.

**Berenice**—Italian opera, music by Porpora, produced in Rome, 1710. Berenice was the daughter of King Magas of Cyrene.

**Berenice**—English opera by Handel. Represented at Covent Garden Theatre in London in 1738. Probably founded on one of the Italian operas founded on many of the Italian operas of the same title.

**Bergère Châtelaine, La** (The Lady of the Manor as a Shepherdess)—French comic opera in three acts, music by Auber, text by Planard, produced at Paris in 1820. La Bergère Châtelaine was Auber's first operatic success; it attracted Scribe's notice and from this time on these two men collaborated with excellent results for nearly forty years.

## Bianca e Fernando

**Bergers, Les** (The Shepherds)—A French operetta, music by Offenbach, text by Gille and H. Crémieux, produced at Paris in 1865. The operetta consists of three parts: "L'Idylle," which describes the shepherd life in ancient times; "Le Trumeau," which describes shepherd life in the Seventeenth Century; "La Bergerie Réaliste," a description of shepherd life as it really is.

**Berggeist, Der** (The Mountain-spirit)—A romantic opera by Spohr. First produced at Cassel, Germany, in 1825. Though this opera is not generally as well known as Spohr's Faust, it is in some respects finer. As the title suggests it gives room for the same mysterious magic music that marks the Brocken scene in Faust. The overture to the Berggeist is especially noteworthy.

**Bergknappen, Die** (The Miners)—German operetta, music by Hellwig, text by Korner, produced at Berlin in 1820.

**Betby**—Italian opera, music and words by Donizetti, produced in Naples, 1836. The libretto is based on Adam's "Châlet" an adaptation of Goethe's "Jouy and Bâtelé."

**Betrug durch Aberglauben, Der** (Deceived by Superstition)—German operetta by Dittersdorf, produced in Vienna, Oct. 3, 1786.

**Bettler von Samarkand, Der** (The Beggar of Samarcand)—German comic opera, music by Ignaz Brüll, produced in Vienna, 1864. Samarcand is a city of Turkestan.

**Bettlerin von Pont des Arts, Die** (The Beggar Girl of the Bridge of Arts)—German lyrical opera, music by Karl von Kaskel, words by Ludwig, produced in Cologne, 1900. Hauff's story formed the basis for the libretto. The scene is laid in Germany and Paris in the year 1828.

**Betty**—French ballet, music by Ambroise Thomas, produced in Paris, 1846.

**Bianca**—German comic opera in three acts, music by Ignaz Brüll, words by Schirmer, produced in Dresden, 1879, and revised in 1880. The opera had very little success.

**Bianca e Fernando**—Italian opera, music by Bellini, first produced in Naples, 1826. This was one of Bellini's first operas, and while not very well known in Europe, became quite

**Bianca e Fernando**

popular in Naples and laid the foundation for the young composer's future fame.

**Biarritz**—A musical farce in two acts, music by F. Osmond Carr, words by Jerome K. Jerome and Adrian Ross, produced at the Prince of Wales Theatre, London, April 11, 1896. Biarritz is the name of the place in which, at the Hotel du Palais, the scene of the farce is laid.

**Bijou Perdu, Le** (The Lost Jewellery)—French comic opera, music by Adam, text by DeForges and Scribe, produced at Paris in 1853. The lost treasure is a watch which makes a strange tour through different people's pockets. The opera was not a success.

**Bion**—French opera in one act, music by Mehul, text by Hoffmann, produced at Paris in 1801. A love story of ancient times in which Bion loves Nisa, but, when he sees that she loves some one else, he helps her and her lover to marry.

**Black Crook, The**—A spectacular fairy opera in three acts, music by Frederick Clay and J. Jacobi, first produced in London, in 1872. Rewritten by Harry Paulton and produced at the Alhambra Theatre, London, Dec. 3, 1881. It is founded upon "La Biche au Bois."

**Blaise et Babet**—A French comic opera in two acts; music by Dezède, text by Monvel, produced at Paris in 1783. This opera is a continuation of Dezède's "Les Trois Fermiers" (The Three Farmers). It is considered his best work, was very successful, and held the stage for two years.

**Blaise le Savetier** (Blasius the Cobbler)—French comic opera in one act, music by Philidor, words by Sedaine, produced in Paris, 1759. It was the composer's first opera and a brilliant success.

**Blanche de Nevers**—English opera in three acts, music by Balfe, words by J. Brougham, first produced in London, 1863. The plot is taken from the French drama by Bossu.

**Bluebeard**—English opera, music by Michael Kelly; text by his valued friend, George Coleman. First produced at Drury Lane in 1798. It was with this opera that Kelly established his name as a composer. Overflowing houses greeted the opera night

**Boris Godunoff**

after night and it kept its popularity for over twenty-five years. Coleman based his text upon a French version of "Bluebeard."

**Blue-Eyed Susan**—Comic opera, music by F. Ismond Carr, words by G. R. Sims and Henry Pettitt, first produced at the Prince of Wales Theatre, Feb. 7, 1892. It was at first severely criticised, but after being revised, met with great popularity.

**Boabdil**—Opera in three acts, music by Moszkowski, libretto by Carl Wittkowsky, first produced at Berlin in 1892. Boabdil was the last Moorish king of Granada. An episode in the last war of the Moors against Spain forms the basis for the story. This opera achieved a splendid success.

**Bondman, The**—English opera, music by Balfe, words by Bunn, first produced in London, 1846.

**Bondura**—English opera, music by Purcell, first produced in 1695. The text is an adaptation of Beaumont and Fletcher's play by the same name.

**Bon Fils, Le** (The Good Son)—French comic opera, music by Philidor, words by Devaux, produced in Paris, 1773. No longer on the stage.

**Bonhomme Jadis** (A Good Fellow of Old)—French comic opera in one act by Jaques-Dalcroze, produced at Paris in 1907, and at the same time in Berlin with the German title "Onkel Dazumal" (Uncle of the Past). A good natured old soldier still quite capable of falling in love is the charming character in this wholesome little opera.

**Bonsoir Monsieur Pantalon** (Good Evening Mr. Pantalon)—French comedy in one act. Music by A. Grisar, text by Morvan and Lockroy, produced at Paris, 1851. Plot takes place at Venice and is full of amusing situations. The son of Mr. Pantalon has himself carried to his mistress in a basket; on the way the basket is tumbled into the Grand Canal.

**Bonsoir, Voison** (Good Evening, Neighbor)—French operetta, music by Poise, produced in Paris, 1853.

**Boris Godunoff**—A Russian opera by Modest Mussorgski, first produced at St. Petersburg in 1874. The hero is the chief counsellor of Fedor I., Czar of Russia. At the death of the Czar in 1594, he usurps the Russian crown after having murdered the next

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**Boris Godunoff**

in line, Fedor's nine-year-old brother. This opera is the most characteristic of the new Russian school. It is a great favorite in its own country but had never been produced outside of Russia until 1908, when it appeared in Paris. It was sung in Russian, but so greatly did it please the Paris public that a French production has been promised.

**Bouffe et le Tailleur, Le** (The Clown and the Tailor) — French comic opera in one act. Music by Gaveaux, text by Villiers and Gouffe, produced at Paris, 1804. Although over a century old, this opera is occasionally played, and for over half a century was a great favorite in France.

**Bouquet de L'Infante, Le** (The Prince's Bouquet) — Comic opera in three acts. Music by Adrien Boieldieu, text by Leuven and Planard, produced at Paris, 1847. Don Fabio, a Portuguese gentleman, is exiled by his King, and plans revenge. His plot is discovered and he is condemned to die, but the King's pardon is made known by the appearance of the Infante's bouquet, the royal symbol of pardon.

**Bouquetière, La** (The Flower-Girl) — French opera in one act, music by Adolphe Adam, words by Hippolyte Lucas, first produced in Paris, 1847. This is a pretty romance of a flower-girl who marries a vicomte.

**Bourgeois de Reims, Le** (The Citizen of Reims) — French comic opera in one act, music by Fétis, words by St. Georges and Ménéssier, first produced in Paris, 1825.

**Bourgeois Gentilhomme, Le** — A comedy with ballet, music by Lully, text by Molière, produced in Paris and Chambora in 1670. In 1852 this opera was revised for the Molière celebration; and in 1876 it was again revised by Wecherlin.

**Boyarina Vera Sheloga** — Musical dramatic prologue to the "Maid of Pskov," music by Rimsky-Korsakov, produced in Moscow, 1899.

**Brasseur de Preston, Le** (The Brewer of Preston) — French comic opera in three acts. Music by Adam, text by Leuven and Brunswick, produced at Paris, 1838. An amusing story of mistaken identity. The brewer and his twin brother look so much alike that when the sergeant

**Briseis**

comes after the brother, whose fur-lough has expired, he forces the brewer to go in his stead.

**Brandenburger in Böhmen, Die** (The Branderburgers in Bohemia) — Czechish opera, music by Smetana, produced in Prague, 1863.

**Braut der Gnomen, Die** (The Gnome Bride) — A Swedish opera by Ivor Halström, produced at Stockholm, 1875. A Czechic opera by Skraup appeared at Prague in 1836.

**Brautmarkt zu Hira, Der** (The Bride-Market at Hira) — Romantic comic opera in one act. Music by Bugomil Zeplár, words by Oscar Justinus. First produced at Berlin, Germany, 1892. Time, 580, B. C.; scene, the city of Hira or Alexandria in Babylonia. Story deals with the ancient custom of selling marriageable girls to the highest bidder.

**Bravo, Le** — Grand opera in four acts, music by Gustav Salvayre, words by Emile Blavet, first produced in Paris, 1877.

**Bride-Elect, The** — Words and music by John Philip Sousa. Place, Capri. Time, Nineteenth Century. First produced at New Haven, Conn., in 1897.

**Bride of Messina, The** — Opera in three acts, music by J. H. Bonawitz, words by Hermann Müller, first produced in Philadelphia, 1874. The libretto is founded upon Schiller's tragedy "Braut von Messina."

**Grigants, Les** (The Brigands) — Comic opera in three acts, music by Offenbach, words by Henri Meilhac and Ludwig Halévy, first produced at the Theatre des Varieties, Paris, Dec. 10, 1869, English version adapted by W. S. Gilbert and first produced at the Avenue Theatre, London, Sept. 16, 1889. H. S. Leigh had previously adapted the same opera into English under the title "Fal-sac-ap-pa" which appeared at the Globe Theatre, London, April 22, 1871.

**Briganti, I** (The Robbers) — Italian opera, music by Mercadante, words by Crescini, produced in Milan, 1841. The libretto is adapted from Schiller's drama, "Die Räuber."

**Briseis** — Unfinished French opera, music by Alexis Emmanuel Chabrier, produced at the Grand Opera in Paris, May 8, 1899. But one act had been completed at the time of the composer's death.



**Britannico**

**Britannico**—Opera by Graun. Text after Racine's tragedy, "Britannico," produced at Berlin, 1752.

**Bruder Lustig** (The Jolly Brother)—German opera, music and text by Siegfried Wagner, first produced at Hamburg in 1905. Text is based on one of Grimm's fairy tales. Critics claim that this opera indicates a downward step in Wagner's compositions. It is even less good than "Der Kobold." Neither music nor text offers any striking originality.

**Buddha, Der** (The Buddha)—German grand opera in three acts. Music and text by Max Vogrich. First production at Weimar in 1904. Story is of a time about 400 B. C., and is in part legend, and part historical. By chance Gantana, a young prince, learns that there is misery in the world. Eager to enlighten his soul he gives up his wife and all the princely luxury and wanders forth as a beggar. He returns as Buddha, the prophet, after fifteen years, but nothing will induce him to stay. He and his followers go forth again; un-

**Cagliostro**

known to him, his loving wife follows him, but they are not united until years later when he is dying. Prophetically he proclaims a new Buddha, the god of love. The music of this opera has much originality. The Leit-motif is not as noticeable as in Wagner music; Vogrich reminds us more of Meyerbeer and Goldmark. Der Buddha was received with great enthusiasm.

**Buove d'Antona, Il** (The Chains of Antona)—Italian comic opera, music by Traetta, words by Goldoni, produced in Florence, 1756.

**Burgha**—German opera in one act. Music by F. A. Kohler, libretto by Professor Lvovsky, produced at Barmen, Germany, in 1907. The story is drawn from the late Boor struggle for independence. A Boor general, his daughter Burgha, and her lover are caught in their attempt to carry off some ammunition from the English camp. Seeing no chance for an honorable escape, Burgha hurls a torch into the ammunition wagon; by the explosion all are mortally wounded.

**C**

**Cabinet, The**—English opera, music by Moorhead, assisted by John Davy and John Braham, first produced in London, 1802. The success of this opera, which was great at that time, was probably due to Braham's singing.

**Cabrera, La**—Opera. Music by Gabriel Dupont, text by Henri Cain, first produced at Milan in 1904. Story takes place in a Spanish village. Pedrito loves the fifteen-year-old shepherdess Julia, but is forced to leave Spain in order to serve in the war against America. He returns in three years to find that Julia has been untrue to him and he spurns her. Broken hearted she leaves the village. In six months she comes back sick and starving and when he sees her thus, his old love is rekindled, but it is too late, she dies in his arms forgiven. This opera won the great Sonzogno prize in 1904 and it has been a tremendous success, making many friends wherever heard.

**Cadi Dupe, Le** (The Duped Judge)—Comic opera in one act. Music by Monsigny, words by Lemonnier. Presented at the theatre of Saint-Laurent in 1761. The comedy of this opera made it a great success at the time. Story taken from the Arabian Nights.

**Caduta de Decemviri, La** (The Fall of the Decemvirs)—Italian opera, music by Scarlatti, produced in Naples, 1697. None of its score is now in existence.

**Caduta de Giganti, La** (The Fall of the Giants)—Italian opera, music by Gluck, produced in London, 1746. The opera was written in honor of the Duke of Cumberland, who had just returned victorious from his encounter with the Scotch under Charles Edward, the young Pretender. Cumberland was the Jupiter who had put down the giants.

**Cagliostro**—French comic opera in three acts. Music by Adolphe Adam, text by Saint Georges and Scribe, produced at Paris, 1844. Cagliostro,

**Cagliostro**

a famous magician and adventurer of the Eighteenth Century, is hero of the plot; place, a salon in Versailles. Strauss' operetta, "Cagliostro," appeared in Vienna, 1875.

**Caid, Le**—French light opera, music by Ambroise Thomas, words by Sauvage, produced in Paris, 1849. The Caid is a stupid police official in Algiers. The opera is sometimes regarded as the precursor of opera bouffe, later so successfully taken up by Offenbach and his imitators. It was Thomas' first permanent success and is still sung in France.

**Cain**—German tragic opera, music by Eugen d'Albert, words by Bulthaupt, produced in Berlin, 1900. The story is the biblical one.

**Cajo Fabrizio**—Italian opera, music by Caldara, libretto by A. Zeno, produced at Vienna in 1729.

**Cajo Mario** (Cains Marius)—Italian opera, music by Cimarosa, produced in Rome, 1780. Marius, the hero of the opera, is the old Roman general and statesman.

**Calife de Bagdad, Le** (The Calif of Bagdad)—French comic opera in one act. Music by Boieldieu, text by Saint Just, produced at Paris in 1800. With this opera began Boieldieu's fame; it was very popular at its time and is occasionally heard to-day.

**Calypoe**—Italian opera, music by Peter von Winter, produced in London, 1803. The story is mythological and deals with Ulysses' wanderings.

**Calypso and Telemachus**—English opera, music by Gaillard, words by John Hughes, produced in London, 1712. The libretto is on a mythological subject. It was one of the very earliest attempts to write opera in English. It had very slight success, being sung but five times.

**Camargo, La**—An operetta in three acts, music by Lecocq, words by Leterrier and Vanloo, first produced in Paris, 1878. The story centers in Camargo, a famous opera dancer of the Eighteenth Century.

**Camilla**—Italian opera, music by M. A. Bononcini, text by Silvio Stampiglio, produced at Vienna in 1692. Camilla is a huntress and warrior maiden who, according to Virgil's story, aids one of Æneas' opponents but is herself killed. In 1706 this opera appeared in London with an English text and met with success.

**Capitan, El**

**Campanello, Il**—Operetta in one act, music and words by Donizetti, first produced in Naples, 1836. The libretto is adapted from a French vaudeville called "La Sonnette de Nuit."

**Candance**—Italian opera by Lampugnani, produced at Venice in 1740. Candance is the Egyptian queen who defended her realm against Roman aggression.

**Canterbury Pilgrims, The**—English opera in three acts, music by Charles Villiers Stanford, words by G. A. Beckett, produced in London, April 28, 1884. The opera has been called an English Meister Singer. Goeffrey, the host of Tabard Inn, Cicely his daughter, and her lover Hubert are the main characters.

**Canterina, La** (The Singer)—An opera by Haydn written in 1767. Gasparina, a singer, accepts the attentions of two lovers and they lavish costly gifts upon her.

**Capitaine Fracasse, Le**—An opera in three acts, music by Emile Pessard, words by Catulle Mendes, first produced in Paris, 1878. It is an adaptation from Gautier's novel by the same name.

**Capitaine Henriot, Le** (Captain Henry)—French comic opera; music by Gevaert, text by Valz, produced at Paris in 1864. The story is laid in France during the Siege of Paris by Henry IV., first Bourbon King of France, and is a comedy of love and misunderstandings with Henry himself as hero. The incomplete libretto was finished by Victorien Sardou.

**Capitan, El**—Comic opera in three acts; music by John Philip Sousa, text by Klein. First produced at Boston in 1896. The music of this opera is very catchy and has enjoyed great popularity. The scene is laid in Peru; time, the Eighteenth Century. Cazarro, the viceroy of Peru, has been deposed by the King of Spain, and a Spaniard named Medigna has been appointed in his place. Cazarro starts a revolution and sends to Spain for a noted soldier, El Capitan. El Capitan and Medigna, disguised as a sailor, sail from Spain on board the same boat. On the way over El Capitan is killed. Medigna learns who the slain soldier is, and when he lands, finding that his faction is hopelessly weak, he joins the revolutionists proclaiming

**Capitan, El**

himself El Capitan. His secretary impersonates the Viceroy. Later when the Spanish troops arrive, Medigna discloses his identity, the rebellion is put down and the story ends happily.

**Caprice de Femme, Un** (A Woman's Caprice)—Italian comic opera in one act. Music by Paër, text by Lesguillon, produced at Paris, 1834.

**Captain Therese**—Comic opera in three acts, music by R. Planquette, words by Alexander Bisson and F. C. Burnand, first produced at the Prince of Wales' Theater, London, Aug. 25, 1890.

**Captif, Le** (The Captive)—French opera, music by Edward Lassen, produced in Brussels, 1865, and later on sung in Germany.

**Captive in the Caucasus, The**—Russian opera, music by César Cui, produced in St. Petersburg, 1859. A poem of Poushkin's formed the basis for the libretto. In 1881-2 a middle act was added by the composer.

**Capuleti ed i Montecchi, I** (The Capulets and Montagues)—Italian opera in three acts, music by Bellini, words by Romani, produced in Venice, 1830. The story is the well known tale of Romeo and Juliet.

**Caque du Convent, Le** (Convent Gossip)—Comic French opera in one act. Music by Henri Potier, text by Planard and Leuven, produced at Paris in 1846.

**Caravan du Caire, La** (The Caravan from Cairo)—French opera in three acts, music by Grétry, words by Morel de Chedeville, first produced at Fontainebleau, 1873. It was very popular at the time, and contains the well known air "Victoire est a nous."

**Carillonneur de Bruges, Le** (The Bell-ringer of Brussels)—French opera in three acts. Music by Albert Grisar, text by Saint-Georges, produced at Paris, 1852. At the time of the revolt of the Netherlands against Spain, the honest bell-ringer becomes deaf, but recovers his hearing at the moment when he sees the flag of Brabant fly from the tower of his liberated city.

**Carina**—Comic opera, music by Julia Woolf, words by E. L. Blanchard and Cunningham Bridgman, first produced at the Opera Comique, London, Sept. 27, 1888. The story is suggested by Damianant's drama,

**Castor and Pollux**

"Guerre Ouvert ou Ruse contre Ruse," given in Paris in 1786. This is a love story with the scene laid in Barcelona.

**Carline**—French comic opera in three acts, music by Ambroise Thomas, words by Leuven and Brunswick, produced in Paris, 1840.

**Carlo Broschi**—Opera in three acts by Auber. Libretto by Scribe. Place, the vicinity of Madrid and Aranjuez, Spain. Time, Eighteenth Century. First produced at Paris in 1843.

**Carnaval de Venise, La** (The Carnival of Venice)—French comic opera in three acts, music by Ambroise Thomas, words by Sauvage, produced in Paris, 1857.

**Carro di Fedelta d'Amore** (Car of Love's Loyalty)—Italian opera, music by Suagliati, words by his pupil Pietro della Valle, produced in Rome, 1606. It was performed on a car drawn through the streets at Carnival time and was one of the first Italian operas.

**Cartouche**—German comic opera in one act by Heinrich Hofmann, words by Fellechner, produced in Berlin, 1868. Cartouche is the well known Parisian sharper.

**Cascina, La** (The Dairy)—Italian opera by Scolari, produced at Venice in 1756.

**Casilda**—Opera, music by Ernst IL, Duke of Saxe Cobourg Gotha, first produced in Brussels, 1855. A later production in England was unsuccessful.

**Casque et les Colonbes, La** (The Helmet and the Doves)—French opera by Grétry, text by Harleville and Guillard, produced at Paris in 1801. This opera was written to celebrate the truce with England, the doves nesting in the helmet of Mars being the significant symbol.

**Castle of Andalusia, The**—English comic opera, music by Dr. Samuel Arnold, words by O'Keefe, first produced in London, 1782.

**Castles in the Air**—Comic opera in three acts by Kerker. Libretto by C. A. Byrne. Place, West Indies. Time, Nineteenth Century. First produced at New York in 1890.

**Castor and Pollux**—French opera in five acts, music by Rameau, words by Bernard, produced in Paris, 1737. Since then the music has been twice

**Castor and Pollux**

revised. Castor and Pollux are mythological characters. The opera is Rameau's masterpiece.

**Catarina Cornaro**—German opera by Franz Lachner, produced at Munich, 1841. Time, the latter part of the Fifteenth Century when Cyprus falls before the Venetians. Catarina, also called "Queen of Cyprus," is heroine of the plot.

**Catherine Grey**—English opera music by Balfe, first produced in London, 1837.

**Catone in Utica**—Italian opera, music by Vinci, words by Metastasio, first produced in Rome, 1728. In 1732 the same libretto, with music by Leonardo Lev, was presented in Venice.

**Cavaliere Errante, Il** (The Knight Errant)—Italian opera in two acts, music by Traetta, first produced in Naples, 1777, and in Paris, 1779.

**Cavalieri di Malta, I** (The Knights of Malta)—Italian opera, music by Nani, words by Golisciani, produced in Malta, 1880.

**Caverne, La** (The Cave)—French opera in three acts, music by Lesueur, words by Dercy, produced in Paris, 1793. The theme is taken from Gil Blas. The opera was a brilliant success, but is no longer sung.

**Cecchina La, sia La Buona Figliuola** (Cecchina, or the Good Daughter)—Italian opera, music by Piccini, words by Goldoni, first produced in Rome, 1760. Cecchina is a foundling who has two lovers, a gardener and a marquis. Her mother puts Cecchina into a convent from which she is rescued by the gardener, but the marquis carries her off. In the end Cecchina's father proves to be a colonel and she marries the marquis. This is said to be the most popular comic opera ever produced. It was played for years all over Europe.

**Celestine**—Comic French opera in three acts. Music by Bruni, text by Magnitot, produced at Paris, 1787. Music is excellent.

**Cendrillon** (Cinderella)—French comic opera in three acts, music by Nicolo Isouard, words by Etienne, produced in Paris, 1810.

**Cenerentola, La** (Cinderella)—Italian opera, music by Rossini, words by Ferretti, produced in Rome during the Carnival time of 1817.

**Chanteuse Violée, La**

**Cent Vierges, Les** (The Hundred Virgins)—Opera in three acts, music by Lecocq, words by Chivot, Duru, and Clairville, first produced in Brussels, 1872. It was performed in London, in French, at the St. James Theatre, June 21, 1873.

**Cephale et Procris**—Grand opera in three acts, music by Grétry, words by Marmontel, first produced at Versailles, 1773. This was one of Grétry's least successful operas.

**Chaises à Porteurs, Les** (The Sedan Chairs)—French comic opera in one act; music by V. Masse, text by Clairvill and Dumanoir, produced at Paris in 1858. A jealous husband and wife procure separate Sedan chairs in order to spy upon one another. They get mixed up with two cavaliers who have also hired chairs for a similar purpose, and the occupants of the four chairs furnish some very amusing incidents.

**Chalet**—French comic opera in one act, music by C. A. Adam, words by Scribe and Melesville, produced in Paris, 1834. The libretto is adapted from Goethe's "Jery and Bately." The opera is still occasionally sung.

**Chambre a Coucher, La, ou Une Demi-Heure de Richelieu** (The Bed Room, or A Half Hour of Richelieu)—A comic French opera in one act. Music by Guenée, text by Scribe, produced at Paris, 1813.

**Chambre Gothique, La** (The Gothic Chamber)—French comic opera in one act, music by Massé, words by Carmonche, produced in Paris, 1849.

**Chanson de Fortunio, La** (Fortunio's Song)—Operetta in one act. Music by Offenbach, text by Cremieux and Servieres, produced at Paris, 1861. Offenbach's first offering for the stage.

**Chant de la Cloche** (The Song of the Bell)—French dramatic legend, music by Vincent d'Indy, produced in Paris, 1884. It gained a prize offered by that city for musical compositions.

**Chanteuse Voilée, La** (The Veiled Singer)—French comic opera in one act; music by V. Massé, text by Leuven and Scribe, produced at Paris in 1850. A pretty romance in the life of Valesquez, the Spanish artist. The veiled singer is his servant who sings at night in order to help her master out of debt. When Valesquez discovers her and her motive he marries her.

**Chapeau au Roi, Le**

**Chapeau au Roi, Le** (The King's Hat)—French comic opera in one act; music by Caspers, text by Fournier, produced at Paris in 1856. Louis XI., that queer King of France, helps two bourgeois lovers to marry.

**Chaperons Blancs, Les** (The White Hoods)—French comic opera in three acts, music by Auber, words by Scribe, first produced in Paris, 1836.

**Chapitre Second, Le** (The Second Chapter)—French comic opera in one act, music by Solié, words by Dupaty, produced in Paris, 1799.

**Char, Le** (The Chariot)—French comic opera in one act, music by E. Pessard, text by Alphonse Daudet and P. Arène. While Alexander the Great is studying mathematics under Aristotle he falls in love with a washerwoman. The latter is to be dismissed but she manages so well that Aristotle himself falls in love with her. She induces him to prove his love by harnessing himself to a chariot into which she mounts. Surprised at the weight of his load, the mathematician looks behind him and discovers that Alexander is also an occupant of the cart.

**Charlatan, The**—Opera by Sousa. Libretto by Charles Klein. Place, Russia. Time, the Nineteenth Century. First produced at Montreal, Canada, in 1898.

**Charles II.**—English opera in two acts, music by Sir George Alexander Macfarren, words by Desmond Ryan, produced in London, 1849. Charles II. was King of England, 1660-1685.

**Charles VI.**—French grand opera in five acts, music by Halévy, words by Casimir and Germaine Delavigne, first produced in Paris, 1843. The story departs from historic facts. Odette, the daughter of an old guard, plays a similar role to that of Joan of Arc, supporting and inspiring the weak king.

**Chat Botté, La** (Puss in Boots)—French comic opera; music by Foignot, text by Cuvelier, produced at Paris in 1802.

**Chateau de La Barbe Bleue, Le** (Blue Beard's Castle)—French comic opera in three acts, music by A. Limnander, words by St. Georges, produced in Paris, 1851.

**Chat Perdu, Le** (The Lost Cat)—Comic French opera in two acts by de Laborde, produced at Paris, 1769.

**Chiara di Rosenberg**

**Chatterton**—Italian opera, music by Leoncavallo, produced in Rome, 1896. The libretto is an adaptation from Alfred de Vigny's play. The theme is the closing events of the wonderful English boy's career.

**Chemineau, Le** (The Vagabond)—Opera by Leroux. Libretto founded upon the drama in verse by Jean Richepin. Place, a locality between Burgundy and Ile-de-France. Time, the Nineteenth Century. First produced at Paris in 1907.

**Chercheuse d'Esprit, La** (The Blue Stocking)—French comic opera, music by Audran, produced in Marseilles, 1864. It is a new setting for an old opera of Favart's, produced in Paris, 1741. Audran's version was revived in Paris, 1882.

**Cherubin**—A French musical comedy in three acts; music by Massenet, libretto by Francis de Croisset and Henri Cain, first produced at Monte Carlo in 1905. The story is laid in Seville at the close of the Eighteenth Century. Cherubin is celebrating in honor of his being promoted to an officership. All the nobility attend, and the young gallant pays court to all the ladies. He flirts audaciously with the countess, the baroness and little Nina, but in reality loves only Eusoleillad, a famous dancer, but she won't have him. The King has cast his eyes upon her and she forsakes Cherubin. The latter is in despair till his attention is called to Nina who accepts him with open arms. This opera is a happy conception, eye and ear enjoy the melody, romance and the Spanish dances. It has scored an immense success.

**Cheval de Bronze, Le** (The Bronze Horse)—Comic opera in three acts, music by Auber, words by Scribe, first produced at the Opera Comique, Paris, March 23, 1835, revived, with additions at L'Academie de Musique, Sept. 21, 1857. Various English versions of the opera have been given, the latest being that of Howard Paul which appeared at the Alhambra Theatre, London, July 4, 1881. The plot is founded upon a Chinese legend.

**Chiara di Rosenberg**—Italian opera, music by Luigi Ricci, words by Gaetano, produced in Milan, 1831. The libretto is based upon Genlis' novel "Le Siege de Rochelle," (The Siege

**Chiara di Rosenberg**

of Rochelle). The opera was very successful.

**Chieftain, The**—An opera in two acts, music by Sir Arthur Sullivan, words by F. C. Burnand, produced at the Savoy Theatre, London, Dec. 12, 1894. It was elaborated from an earlier work of Burnand's given twenty-seven years before.

**Chien du Jardinier, Le** (The Gardener's Dog)—A comic French opera in one act. Music by A. Grisar, text by Cormon and Lockroy; produced at Paris, 1855. An amusing little love story in which the gardener's dog plays a very important part.

**Children in the Wood, The**—English opera in two acts, music by Dr. Samuel Arnold, words by Thomas Morton, produced in London, 1793. Later it became quite popular in America.

**Children of the Plains, The**—Opera in four acts by Rubinstein. Libretto adapted from Beck's "Yanko" by Mosenthal. Place, the plains of the Ukraine. Time, middle of the Nineteenth Century. First produced at Vienna in 1861.

**Chilperic**—Opera in three acts, music and words by Hervé, first produced Oct. 24, 1868. It was then a failure, but later became very popular, and has had many revivals. June 3, 1872, it was performed at the Globe Theatre, London, in French. An English version by H. Hersee and H. B. Farnie was given at the Lyceum, London, Jan. 22, 1870, at the opening of the Empire Theatre, London, April 17, 1884, and in 1903 at the Coronet Theatre, Notting Hill.

**Chinese Honeymoon, The**—Musical comedy, by George Dance and Howard Talbot, first produced in London, and in New York in 1902.

**Chi Sofre Speri**—Italian musical comedy, music by Mazzocchi and Marazzoli, produced in Florence under the patronage of the Cardinal Barberini in 1639. This is given by some authorities as the origin of opera buffa; it was without doubt one of the first comic operas.

**Christoforo Colombo**—Italian opera in four acts, music by Alberto Franchetti, produced in Genoa, October, 1892. Its success is mainly due to some wonderful scenic effects, descriptive of the voyage of Columbus to America.

**Circus Girl, The**

**Christus**—Sacred Russian opera, music by Rubinstein, produced in Berlin, 1888. With this composition and Moses, a similar one, the composer may almost be said to have produced a new form of music. It has had but a partial success.

**Cid, Le**—Opera in three acts, music and words by Peter Cornelius, first produced at Weimar, in 1865. The scene is Burgos, Spain, in the year 1064. The incidents described are the triumph of the Cid, Ruy Diaz, Spain's national hero, over the Moors and his happy union with his love, Chimene, although he had been compelled to kill her father in order to defend his own honor. This opera is the best work of Cornelius and shows the Wagnerian influence.

**Cigale, et le Fourmi, La** (The Grasshopper and the Ant)—Comic opera in three acts, music by Audran, words by Chivot and Duru, first produced at the Gaité, Paris, October 30, 1886. English version by F. C. Burnand and Ivan Caryll, produced for the first time in England at the Lyric Theatre, London, Oct. 9, 1890.

**Cimarosa**—Comic French opera in two acts. Music by Nicolo Isouard, words by Bouilly, produced at Paris, 1808.

**Cinna**—Opera by Graun, text by Villati, produced at Berlin, 1748.

**Cinq-Mars**—French opera in four acts by Gounod, words by Poisson and Gallet, produced in Paris, 1877. The libretto is freely adapted from a novel by de Vigny. The scene is the French court in the time of Louis XIII.

**Circassian Bride, The**—English opera, music by Sir Henry Bishop, first produced in London, 1809. This was Bishop's first opera.

**Circassienne, La** (The Circassian)—French comic opera; music by Auber, text by Scribe, produced at Paris in 1861. Some Russian officers in garrison produce the opera "Adolphe et Clara." The general thinks he recognizes in "Clara," one of the young officers disguised, a former sweetheart.

**Circe ed Ulisse** (Circe and Ulysses)—Italian opera, music by Astarita, produced in Naples, 1777. The story is from mythology.

**Circus Girl, The**—Musical play in two acts, music by Ivan Caryll and

**Circus Girl, The**

Lionel Monkton, book by James T. Tanner and W. Palings, lyrics by Harry Greenbank and Adrian Ross, first produced at the Gaiety Theatre, London, Dec. 5, 1896.

**Ciro in Babilonia**—Italian opera, music by Rossini, produced in Ferrara, 1812. This was composed when Rossini was but twenty-one and though not in itself successful, it contains a few good selections afterward used in other operas. As "Cyrus in Babylon" it was performed in London, 1823.

**Ciro Riconosciuto**—Italian opera in three acts, music by Albinoni, words by Métastase, produced at Rome in 1710.

**Clari, The Maid of Milan**—Dramatic opera by John Howard Payne, first produced in New York, 1823. The famous song, "Home, Sweet Home" was contained in this opera.

**Claude Duval; or, Love and Larceny**—A romantic and comic opera in three acts, by H. P. Stephens and Eduard Solomon, first produced at the Olympic Theatre, London, Aug. 24, 1881.

**Claudine**—Comic French opera in one act, music by Bruni, text by Deschamps, produced at Paris, 1794. Story after Florian's novel "Claudine," the little messenger.

**Claudine von Villabella**—German lyric opera. Text by Goethe, and set to music by a great number of German composers, among them J. Andre (Berlin, 1780); Gottfried Weber, (Stuttgart, 1783); Franz Knappe, (Dusseldorf, 1882). Franz Schubert also wrote an opera for it but it was never put on the stage.

**Claudius Cäsar**—German opera, music by Keiser, words by Hinsch, produced in Hamburg, 1703. Claudius was the husband of Agrippina and was poisoned by her, that she might make Nero emperor.

**Cle d'Or, La**—Opera, music by Gautier, first produced in Paris, 1877. The plot is taken from Octave Feuillet's novel by the same name.

**Clemenza di Tito, La** (The Mercy of Titus)—Italian opera, music by Gluck, words by Métastase, produced in Naples, 1751. Vitellia, daughter of the deposed emperor Vitellius, plots to overthrow Titus, but he escapes, pardons all implicated and marries Vitellia.

**Colporteur, Le**

**Clemenza di Tito, La** (The Mercy of Titus)—Italian opera, music by Mozart, produced in Prague, Sept. 6, 1791, upon the coronation of Leopold II. The libretto was adapted from a much earlier one by Métastase. This opera was one of Mozart's last, and its cold reception by the public did much to embitter his last years.

**Cleofide**—An Italian opera. Music by Buini, produced at Venice, 1721. Cleofide is identical with Alexander the Great.

**Cleopatra**—German opera, music by Mattheson, words by Feustking, produced in Hamburg, Oct. 20, 1704. At this first performance occurred the famous duel between Händel and Mattheson, which was fought out on the stage before a crowd of spectators.

**Clochette, La** (The Little Bell)—French comic opera in one act. Music by Duni, text by Anseume, produced at Paris, 1766.

**Colomba**—English opera in four acts, music by Sir Alexander Mackenzie, words by Hüffner, produced in London, 1882. The libretto is founded upon Mérimée's tale by the same name. The scene is Corsica and the story deals with a feud between the two families of Rebbia and Baracini.

**Colombe, La** (The Dove)—French comic opera, music by Gounod, words by Barbier and Carré, produced in Paris, in 1866. The libretto is an adaptation of one of Lafontaine's fables.

**Colon, El** (Columbus)—Spanish opera, music by Carnicer, produced in Barcelona in 1818.

**Colonie, La** (The Colony)—Comic opera in two acts. Music by Sacchini, text by Framery, produced at Paris, 1775. The situations are very ludicrous and the music charming.

**Colonnello, Il** (The Colonel)—Italian opera, music by L. and F. Ricci, words by Ferreti, produced in Naples, 1835.

**Colporteur, Le; ou, L'Enfant du Bûcheron** (The Peddler; or, the Wood Woodcutter's Child)—French comic opera in three acts, music by G. Onslow, words by Planard, produced in Paris, 1827. The story is taken from an old Russian chronicle. As "The Emissary" it was later produced in England.

**Comte de Carmagnole, Le**

**Comte de Carmagnole, Le** (The Count of Carmagnole)—French opera, music by Ambroise Thomas, words by Scribe, produced in Paris, 1841. It was not a success and is no longer sung.

**Comte Ory, Le**—French lyric opera in two acts, music by Rossini, words by Scribe and Delestre-Poirson, first produced in Paris in 1828. The libretto was adapted from a vaudeville by the same authors founded upon an old legend. Rossini adapted to these words some of the music from his "Viaggio à Reims."

**Concert a la Cour, Le; ou, La Debutante** (The Concert at Court; or, The Debutante)—Comic French opera in one act, music by Auber, text by Melesville and Scribe, produced at Paris, 1824.

**Concert Interrompu, Le** (The Interrupted Concert)—French comic opera in one act. Music by Berton, words by Favieres and Marsollier, produced at Paris, 1802.

**Condor**—Italian opera, music by Antonio Gomez, produced in Milan, 1891.

**Confidences, Les** (The Secrets)—French comic opera in two acts. Music by Niccolò Isouard, words by Hoffmann, produced at Paris, 1803. Text is lively, and the music added to Isouard's reputation.

**Connétable de Clisson, Le**—French opera in three acts, music by Porta, words by Aignan, produced in Paris, 1804.

**Conradin v. Schwaben** (Conrad of Swabia)—German opera in three acts, music by Conradin Kreutzer, produced in Stuttgart, 1812. Conrad was the best of the Hohenstauffens and was executed in Naples in the year 1268, at the command of Charles of Anjou.

**Constanza e Fortezza** (Constancy and Courage)—Italian opera; music by Johann Joseph Fux in collaboration with François Conti. First produced at Prague in 1723 at the coronation of Charles VI. as King of Bohemia. Extra musicians from Prague and from Italy were hired for this grand occasion, and Fux received great praise for his work. His compositions are now wholly unknown.

**Consuelo**—Opera by Alfonso Rendano, libretto by Francesco Cimmino, first produced in Milan in 1901. Text

**Corisandre**

is adapted from a once popular novel by George Sand. *Consuelo* (Consolation) is a young singer who saves an unfortunate soul by the wonderful power of her music. This opera soon after appeared in Germany and though the plot is slender, the music has given a great deal of pleasure.

**Conte d'Avril** (Story of Avril)—French musical comedy, text by Auguste Dorchain, music by Charles M. Widow, produced at Paris in 1885. This first appeared as a play, music was added later. Music is excellent.

**Contessa d'Amalfi, La** (The Countess of Amalfi)—Italian opera, music by Petrella, produced in Turin, 1864.

**Contrabandista** (The Smuggler)—Operetta in two acts by Sir Arthur Sullivan with text by Burnand, produced at London in 1867. It was completely overshadowed by "Cox and Box" which appeared in the same year. In 1894 "Contrabandista" was revived as "The Chieftain."

**Convito, Il** (The Banquet)—Italian opera by Cimarosa, produced at Venice, 1782.

**Coppélia, ou La Fille Aux Yeux d'Email** (Coppelia, or The Girl with the Glass Eyes)—A French ballet by Clement Delibes, first produced at Paris in 1870. This ballet is based upon the pretty comedy "Coppélia." It is Delibes' greatest success and has kept the boards ever since its first performances.

**Cora**—Swedish opera, music by J. G. Naumann, produced in Stockholm, 1780. The libretto is adapted from Marmontel's "Incas." Cora, the heroine of the opera, was a Priestess of the Sun in Peru. The work is Naumann's best.

**Cordelia**—Russian opera, music by Soloviev, produced in St Petersburg, 1885. The libretto is adapted from Shakespeare's tragedy, *King Lear*. The opera has been widely given in Russia and was sung in 1890 in Prague. It is Soloviev's best work.

**Coriolano** (Coriolanus)—Italian opera, music by Ariosti, produced in London, 1723. Coriolanus was the Roman patrician and general who lived in the Fifth Century, B. C.

**Corisandre**—French opera comedy in three acts, music by Langle, words by Le Bailly and Livières, first produced in Paris, 1791. The plot is taken from Voltaire's "Pucille."



**Cornelius Schutt**

**Cornelius Schutt**—Opera in three acts, music by Swareglia, words by Illica, first produced at Prague, 1893. The time is 1630, in Antwerp. The opera rehearses the unfortunate loves of Cornelius Schutt, a painter.

**Corona, La**—Opera in one act, music by Glück, words by Métastase, produced at Vienna, 1765.

**Corrado d'Altamura** (Conrad of Hohenstauffen)—Italian opera, music by F. Ricci, produced in Milan, 1841. This Conrad was the last of the Hohenstauffens, executed at the command of Charles of Anjou, in 1268, at Naples.

**Corregidor, Der** (A Spanish Magistrate)—German opera in four acts, music by Hugo Wolf, text by Rosa Mayreder-Obermayer, first produced at Mannheim, 1896. Text is from a Spanish novel by Alarcon called "The Trident." A miller and his beautiful wife live very happily together when the corregidor tries to separate them. The situations are funny and light, and though the music is at times a little heavy for the text, it is a splendid opera and must appear on every stage of any operatic pretensions.

**Corsaro, Il** (The Corsaire)—Italian opera by Verdi, produced at Trieste in 1848.

**Cosaque, La**—Comic opera in three acts, music by Hervé, words by Henri Meilhac and Albert Millaud, first produced February 1, 1884. An English version by Sydney Grundy was put on at the Gaiety Theatre, Hastings, April 7, 1884, and at the Royalty Theatre, London, April 12, 1884.

**Cosi fan Tutte** (As All Do It) (So Machen's Alle)—An Italian comic opera in two acts; music by Mozart, and text by L. da Ponte, Vienna, 1790. The music does not equal the best of Mozart's compositions probably because the foolishness of the libretto failed to inspire the composer. In spite of this the opera was very popular and many attempts were made in Germany, England and France to change the libretto. The plot is founded upon a foolish wager between an old cynic philosopher and two young Neapolitan officers to prove the constancy of their respective sweethearts. The test is to last one day and if the cynic wins, the wager is to cost the young noblemen

**Creole, La**

a feast. After a touching farewell, the young officers leave their fiancées and soon return disguised as Albanians and make violent love each to the other's sweetheart. At first the girls resist all their pleadings and charms, but toward the close of the day the ardent foreigners win and the girls accept their protestations of love. But when the girls discover who these supposed lovers are their repentance wins them forgiveness from their real lovers, and when they in turn are told of the wager the scene ends merrily in a big feast. The music is often very delightful and sparkling.

**Cosimo**—French opera in two acts, music by Eugène Prévost, words by Saint-Hilaire and Paul Duport, produced in Paris, 1835. The plot is founded upon an Italian story of a prince who changes clothes with a workman named Cosimo.

**Coupé du Roi de Thulé, La** (The Goblet of the King of Thulé)—French fairy opera in three acts and four tableaux, music by Eugene Diaz, words by L. Gallet and Edouard Blau, first produced in Paris, 1873.

**Cour de Célimène, La** (The Courtship of Célimène)—French comic opera, music by Ambroise Thomas, words by Rosier, produced in Paris, 1855. Célimène is a coquette, whose hand is sought by two French officers. The opera is no longer on the stage.

**Courte Échelle, La** (The Short Ladder)—French comic opera; music by E. Membrée, libretto by De la Rounet, produced at Paris in 1879. To make a ladder for some one means to let some one step on your shoulder. In the opera a young chevalier really does reach his sweetheart's window by stepping on the shoulders of his rival. The libretto is excellent.

**Cox and Box**—English operetta in one act and seven tableaux, music by Arthur Sullivan, words by Bernard, produced in London, 1867. The libretto is adapted from Morton's farce "Box and Cox." This is the germ from which sprang all of Sullivan's later operas.

**Creole, La**—Comic opera in three acts, music by Offenbach, words by Milland, first produced in Paris, 1875. In 1877 it was compressed into one act by Reece with lyrics by Farnie

**Creole, La**

and presented at the Folly Theatre, London.

**Cricket on the Hearth, The** (Das Heimchen am Herd)—An opera in three acts, music by Carl Goldmark, words by A. M. Willners, first produced in Berlin, June 27, 1896, has been performed with marked success in numerous German theatres. The story is founded on Dicken's tale by the same name.

**Crociato in Egitto, Il** (The Crusader in Egypt)—Heroic opera, music by Meyerbeer, words by Rossi, first produced in Venice, 1825. This opera, in which the German and Italian styles are combined, brought the composer his first great recognition, and was soon presented in London and Paris.

**Croesus**—German opera, music by Reinhard Keiser, words by Bostel, produced in Hamburg, 1711. Croesus, the mythological King of Lydia, is the hero of the opera.

**Cross and the Crescent, The**—Opera, music by Colin McAlpin, words arranged by the composer from Davidson's translation of "Pour la Couronne," a tragedy by Coppée, first produced in London, 1903. This opera won the Manner's prize of £250.

**Crown Diamonds, The** (Les Diamants de la Couronne)—Comic opera in three acts by Auber, words by Scribe and St. George, first produced in Paris in 1841, and in English, May 2, 1844, at the Princess Theatre, London. The scene of the opera is laid in Portugal in 1777. The Queen, masquerading as the Countess Villa Flin and as Caterina, a brigand maid, pawns the crown diamonds after causing false duplicates to be made of them. After various exciting adventures she marries Enrico whom she first met as a captive among the

**Dame de Monsoreau, La**

brigands. It is considered one of the best of Auber's operas and scored its greatest success at Drury Lane in 1854.

**Cruche Cassée, La** (The Broken Pitcher)—French comic opera, music by Léon Vasseur, words by Moinaux and Noriac, produced in Paris, 1875.

**Crusaders, The**—English opera, music by Sir Julius Benedict, produced in London, 1846. The German and French versions are called "The Old Man of the Mountain." The opera is one of Benedict's best and has been given with great success.

**Cupid's Revenge**—English opera, music by James Hook, produced in London, 1772.

**Curioso Indiscretto, Il** (An Indiscreet Curiosity)—Italian opera in three acts, music by Pasquale Anfossi, produced at Milan, 1778.

**Cymbia; or, The Magic Thimble**—Comic opera in three acts, music by Florian Pascal, words by Harry Paulton, produced at the Strand Theatre, London, March 26, 1883.

**Cymon**—English opera, music by Michael Arne, produced in London, 1767.

**Cyrus und Cassandra** (Cyrus and Cassandra)—Opera by J. D. Hensel. Produced at Vienna, 1800. Cyrus, the founder of the Persian dynasty, in the Sixth Century before Christ, forms subject of operas by many European composers. The earliest under the Italian title "Ciro," by Cavalli and Mattioli, appeared in Venice, 1665.

**Cythere Assiégée** (The Siege of Cythere)—A ballet opera in three acts. Music by Gluck, text by Favert, produced at Paris, 1775. This opera had appeared a year before as a ballet with songs by Fagan. It can not be said that Glück's music added much to the piece.

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**Dafne**—Italian opera, music by Peri, Caccini and Corsi, words by Rinuccini, produced privately in Corsi's house, 1597. The heroine is the Daphne of mythology, whom Zeus changed into a laurel tree, that she might escape the pursuit of Apollo. It is one of the first real operas.

**Dalibor**—Czechish opera in three acts, music by Smetana, words by Wenzig, produced in Prague, 1867. The scene is laid in Prague in the Fifteenth Century.

**Dame de Monsoreau, La** (The Lady of Monsoreau)—French opera, music by Salvayre, produced in Paris, Janu-

**Dame de Monsoreau, La**

ary 30, 1888. The libretto is founded upon Dumas' drama.

**Dame de Pique, La**—French comic opera in three acts, music by Halévy, words by Scribe, produced in Paris, December 28, 1850. The libretto is founded upon Poushkin's novel by the same name, but the tragic ending is changed. The young lieutenant is successful at the gaming table, he wins from his rival, Colonel Zizianoff, and marries Poloska, the girl they both love.

**Dame du Lac, La** (The Lady of the Lake)—Opera in four acts. Music by Rossini, text by A'Epagny, Roussseau and Horace Raison, produced at Paris, 1825.

**Dame Invisible, Le** (The Invisible Lady; also called "L'Amant à l'Epreuve," The Lover on Trial)—French comic opera, music by Berton, written in 1783, but not produced till December, 1787, in Paris. It was Berton's first opera and a great success.

**Damnation of Faust, The**—Opera in four parts by Hector Berlioz. Libretto founded upon Goethe's "Faust," and adapted by Berlioz, Gérard and Gadonnière. Place, Hungary and Northern Germany. Time, Seventeenth Century. First produced in Paris in 1846.

**Damon and Phillida** (Damon and Phillis)—English comic opera. Music by Dibdin, produced at London, 1767.

**Danaïdes, Les**—French opera, music by Antonio Salieri, words by Rollet and Tschudy, produced in Paris, 1784. The Danaïdes were the fifty daughters of King Danaus, who murdered their husbands and were punished in the lower world by having continually to dip up water in perforated vessels. Salieri was a pupil of Gluck's and the opera was produced the first twelve times under the latter's name.

**Dante, Le**—French opera in four acts, music by Benjamin Godard, produced in Paris, 1890.

**Daphne**—German opera, music by Heinrich Schutz, words by Opitz, produced in Torgan, 1627. Opitz merely translated the libretto by the same title, which Rinuccini had written for "Peri." It is the oldest and was for fifty years the only German opera. All of it, score as well as book, is no longer extant.

**Delire, Le**

**Daphnis et Alcimadure**—Opera in three acts and prologue, words and music by Mondonville, produced in Paris, 1754. The opera is written in the patois of Languedoc, of which the composer was a native.

**Dardanus**—Tragic opera in five acts. Music by Rameau, words by La Bruere. First represented at Paris in 1739. Dardanus was the mythological founder of the Trojans.

**Das War Ich** (That Was I)—Simple comic opera, a village idyl, in one act. Music by Blech, words by Hutt V. Batka. First produced at Dresden in 1902, at Berlin in 1907. Best songs are: "In My Sweetheart's Garden"; "Am I Crazy?"; "Where Love and Love Unite," the closing quartette.

**Daughter of St. Mark, The**—English opera, music by Balfe, first produced in London, 1845.

**Déa**—A French comic opera; music by J. Cohen, text by Carré and Cormon, produced at Paris in 1870. The opera tells of the quest of a young Peruvian for his sister Déa. Finally he finds a girl whom he believes to be his sister, but she is not, they fall in love, and marry.

**Defender, The**—Comic opera, music by Charles Denee, words by Allen Lowe, produced in New York, 1902.

**Deidamia**—Italian opera, music by Handel, first produced at London in 1739. Deidamia was the wife of Achilles.

**Delila**—Opera in three acts. Music by Camille Saint-Saëns, words by Ferdinand Lemaire. German translation by Richard Pohl. First performed at Dresden in 1900. Libretto is based upon the Bible story; scene is laid in Gaza in Palestine, 1150 years before Christ. The opera was written thirty years ago but at first met with no success. Liszt had it produced at Weimar in 1877 but it failed. In 1890 it was performed at Rouen, and in 1892 at Paris, and since then it has been a great favorite at Paris.

**Delire, ou Les Suites d'Une Erreur, Le** (The Delirium, or The Sequels of a Blunder)—Comic opera in one act, music by Berton, text by Saint-Cyr, produced at Paris in 1799. Opera is almost too dramatic to be called a comic opera, the music is one of Berton's best efforts.

**Demente, La**

**Demente, La** (The Mad Woman) — Italian opera, music by Marchetti, produced in Turin in 1857.

**Demetrio** (Demetrius) — Italian opera, music by Perez, words by Métastase, produced in Turin, 1752. Demetrius was King of Syria, 161-150, B. C.

**Demofonte** (Demophon) — Italian opera, music by Jomelli, words by Métastase, produced in Stuttgart, 1770. Demophon was son of Theseus and King of Athens.

**Demoiselle d'Honneur, La** (The Bridesmaid) — Comic opera in three acts. Music by Theophile Semet, text by Kauffmann and Mestepes, produced at Paris, 1857. Action is melodramatic and the music is largely dependent upon the orchestra.

**Demon de la Nuit, Le** (The Demon of the Night) — French opera in two acts, music by J. Rosenhain, words by Bayard and Etienne Arago, produced in Paris, 1851.

**Demophon** — Lyric tragedy in three acts, music by Cherubini, words by Marmontel, first produced in Paris, 1788. The libretto is founded upon Métastase's "Demofonte." This opera marks Cherubini's transition from a light, trivial attitude to the grand style of his later works.

**Denys le Tyran, Maître d'École à Corinthe** (Denys the Tyrant, Schoolmaster at Corinth) — French opera in one act, music by Grétry, words by Sylvain Marechal, produced in Paris, 1794. This is one of the composer's poorest efforts.

**Deseret** — Romantic comedy opera, music by Dudley Buck, produced in New York, 1880. The theme is a Mormon one. The opera's lack of success was largely due to the inadequacy of the company which presented it.

**Deserteur, Le** (The Deserter) — French opera, music by Monsigny, words by Sedaine, produced in Paris, 1769. The story is one of a soldier, who deserts in a fit of jealous rage, is captured and sentenced to be shot, when his sweetheart begs and secures his pardon of the king.

**Deux Avers, Les** (The Two Misers) — French comic opera, music by Grétry, words by Falbaire, produced in Paris, 1770. It has been revised several times since, notably by Isouard and Agnelli.

**Deux Suisses, Les**

**Deux Billets, Les** (The Two Letters) — A French comic opera in one act; music by C. Poisot, libretto by Florian, produced at Paris in 1858. A young lover loses two letters, one from his sweetheart and another containing a lottery ticket and he loses thereby both his treasures.

**Deux Familles, Les** (The Two Families) — Comic opera, music by Labarre, words by Planard, first produced at Paris, 1831. The text is taken from the story of the "Cid." The music is excellent, and contains numerous pretty airs for which Labarre was famous. The bass solo "Non, de Ma Just Colere" has become a classic, it is one of the best French songs.

**Deux Gentilshommes, Les** (The Two Gentlemen) — Comic opera in one act, music by M. J. Cadaux, text by Planard, produced at Paris, 1844.

**Deux Maris, Les** (The Two Husbands) — French comic opera in one act. Music by Isouard, text by Etienne, produced at Paris, 1816.

**Deux Nuits, Les** (The Two Nights) — French comic opera in three acts, music by Boieldieu, words by Scribe and Bouilly, produced in Paris, 1829. This, the composer's last opera, was not a success owing to the dullness of the libretto. An English adaptation is called "The Night Before the Wedding."

**Deux Reines, Les** (The Two Queens) — French comic opera in one act. Music by H. Monpou, text by Arnould and Soulie, produced at Paris, 1835. A comedy full of amusing incidents in which the Queens of Denmark and Sweden travel incognito and in disguise. Music and libretto are both excellent.

**Deux Salem, Les** — French fairy opera in one act, music by Daussoigne, words by Paulin de Lespinasse, produced in Paris, 1824.

**Deux Sergents, Les** (The Two Sergeants) — Comic opera by N. Louis, produced at Orleans, 1850.

**Deux Sœurs Jumelles, Les** (The Twin Sisters) — French comic opera in one act, music by Fétis, words by Planard, produced in Paris, 1823.

**Deux Suisses, Les** (The Two Swiss) — French song play, music by Gaveaux, words by Demonstier, produced in Paris, 1792.

**Deux Voleurs, Les**

**Deux Voleurs, Les** (The Two Thieves) — French comic opera in one act; music by Girard, text by Brunswick and de Leuven, produced at Paris in 1841. The two thieves, Jean Beauvais and a marquis, decide to rob Adeline on her wedding night. One decides to steal her diamonds, the other to rob her of her honor. After all the wedding guests have gone the new husband is called away from home through a forged message, but when Adeline discovers the robbers she cleverly holds them till her husband returns. She manages to make each thief believe that he is protecting her against the other. The text is full of clever incidents.

**Devil's Bridge, The** — English opera, music by John Braham, produced in London, 1816. Much of the popularity of this opera was due to the singing of the composer, who took one of the principal roles.

**Devil's in It, The** — English opera, music by Balfe, first produced in London, 1852.

**Devin du Village, Le** (The Village Soothsayer) — A comic French opera by Rousseau. First performed at the Academie de Musique in 1753. So popular did it become that it kept the stage for more than sixty years and travelled all over France. This little opera really became epoch making since it inaugurated a reaction against the stiff, pompous tragedies and turned the tide in favor of simple, natural musical expression. Itself an imitation of the Italian comic opera, it was soon copied by German and English composers. The plot is simple; Colette, who fears that she has lost the love of her sweetheart Coem, consults a soothsayer. He advises her to pretend that she no longer loves Coem and by being indifferent to win him back; she does this and succeeds in regaining her lover.

**Diable à l'École, Le** (The Devil at School) — Comic French opera in one act. Music by Boulanger, text by Scribe, produced at Paris in 1842. The Devil pays a visit to Italy hoping to seduce some soul to Hades. A young Italian plays cards with the Devil, stakes his whole fortune and loses. The Devil returns him his money on condition that he will give him his soul. The young man readily agrees.

**Dick**

When his sister hears this, she offers to go in his place and puts herself under the protection of her patron saint. Unable to cope with the saint, the Devil is foiled, and must return alone to Hell. Scribe made a bright libretto of a somewhat worn subject, and Boulanger's music added color to the text.

**Diable à Quatre, Le** (The Devil's to Pay) — A French comic opera in four acts. Music by Philidor, text by Sedaine, produced at Paris, 1756. Other composers have used the same subject.

**Diable à Seville, Le** (The Devil at Seville) — Comic opera in one act. Music by Gomis, text by Hurtado and Cave, produced at Paris, 1831.

**Diadeste** — English opera, music by Balfe, first produced in London, 1838. Diadeste is Arabian for "A Game of Chance."

**Diana and Endymion** — French opera, music by Piccini, words by Leron, produced in Paris, 1784. The story is from Greek mythology.

**Diana von Solange** — Grand opera in five acts. Music by Ernst Duke of Saxony-Coburg-Gotha, words by O. Prechtler. First produced at Coburg in 1858, and at Leipzig, 1872, in the presence of the composer. Time of the story is 1586, and scene is laid in Portugal.

**Diarmid** — English grand opera in four acts, music by Hamish McCunn, words by the Duke of Argyll, produced in London, 1897.

**Diavole a Quattro, Il** (The Devil to Pay) — Italian opera, music by Luigi Ricci, produced in Trieste, 1859. It was Ricci's last opera.

**Dichter und Welt** (The Poet and the World) — Musical drama in three acts with prologue and epilogue. Music by Waldemar von Bausnern, words by Julius Petri. First performed at Weimer in 1897. Time of story about 1350; scene Swabia and the Alps. "Sacred Rest" for the bass; "The Water's Roar," for the soprano, are among the solos.

**Dick** — Comic opera in two acts, music by Edward Jakobowski, words by Alfred Murray, produced at Globe Theatre, London, April 17, 1884. This amusing version of the career of Richard Whittington, thrice mayor of London, was most popular in its day.

**Dickshädel, Die**

**Dickshädel, Die** (The Obstinate Daughter) — Bohemian comic opera in one act, music by Antonín Dvořák, words by Stolba, produced in Prague, 1882, but written in 1874. The theme is such a national one, that the opera has not been given with success outside of Bohemia.

**Dido and Æneas** — English opera in three acts, music by Purcell, words by Nahum Tate, poet laureate of England at the time, produced in a young ladies' school in Leicester Fields near London, 1695. Virgil's version of the story of Dido and Æneas is followed fairly closely. The opera is said to be the first ever written in England.

**Didone Abbandonata** (Dido Abandoned) — Italian opera, music by Galuppi, words by Métastase, produced in Naples, 1724. It is the old story of Dido and Æneas.

**Dieu et la Bayadère, Le** (The God and the Danseuse) — French operaballet in two acts, music by Auber, words by Scribe, produced in Paris, 1830. Text is adapted from Goethe's ballade, and the opera is a great favorite in France. It is one of Auber's best productions.

**Dieux de la Foire, Les** (The Gods of Market-Day) — French comic opera, music by Jean Claude Gillier, produced in Paris, 1724. It is important as one of the earliest French comic operas.

**Dilettante d'Avignon, Le** (The Dilettante of Avignon) — A comic opera in one act; music by F. Halévy and text by Hoffmann and Leon Halévy, produced at Paris in 1829. The text satirizes Italian music.

**Dinorah** (Le Pardon de Ploermel) — A fanciful opera in three acts; music by Meyerbeer, words by Barbieri and Carré. First produced in Paris, in 1859. The story is founded upon a Brittany idyl, and the music is full of the witchery of elf folk, the raging of the storm winds, and the song of birds. On a holiday set aside by the villagers of Ploermel for a pilgrimage to the shrine of the Virgin, Holl, the goatherd, and his affianced, Dinorah, set out to receive the holy benediction. On their way to the shrine a violent thunderstorm wrecks Dinorah's home. Believing he can find the key to treasure to console Dinorah for her loss, Holl sets out to look for it. He is gone a year, dur-

**Doktor und Apotheker, Der**

ing which Dinorah believing he has forsaken her becomes demented and wanders about the woods with her goat seeking him. At the end of a year he returns and Dinorah becomes herself again.

**Disgrazie d'Amore, Le** (The Accidents of Love) — Italian opera by Cesti, words by Sbarra, produced in Vienna in 1667.

**Disperazione di Filene, La** (Phile-ne's Distress) — This little sketch done in recitative by Cavalieri and produced at private entertainments in Florence in 1590 is important in opera history because it is one of the earliest forms of opera.

**Distruzione di Gerusalemme, La** (The Destruction of Jerusalem) — Sacred opera; music by Zingarelli, text by Sografi, produced at Rome, 1810. This subject forms the text for many operas.

**Djamileh** — French comic opera in one act, music by Bizet, words by Gallet, produced in Paris in 1872. It is an Oriental story, the scene is laid in Cairo, Djamileh is a slave girl, devotedly attached to her master, Harun.

**Docteur Magnus, Le** — French opera in one act, music by Ernest Boulanger, words by Cormon and Carré, produced in Paris, in 1864.

**Docteur Ox, Le** — Comic opera in three acts, music by Offenbach, words by Gille and Mortier, first produced in Paris, 1877. The plot is taken from one of Jules Verne's scientific stories.

**Docteur Tamtam, Le** (Doctor Tam Tam) — French operetta in one act by F. E. Barbier, produced at Paris, 1859.

**Doctor of Alcantara, The** — Comic operetta in two acts, music by Eichberg, words by Benjamin E. Wolfe, first produced in Boston, Mass., April 7, 1862, at the Museum. Dr. Paracelsus, of Alcantara, Spain, has a daughter, Isabella, whose mother, Lucrezia, has selected a suitor for her, but she loves an unknown serenader. After many amusing incidents the selected suitor proves to be the unknown serenader and with this happy denouement the clever operetta is concluded.

**Doktor und Apotheker, Der** (The Doctor and the Apothecary) — German operetta by Dittersdorf, words

**Doktor und Apotheker, Der**

by Stephanie, produced in Vienna, July 11, 1786. The humor is rather broad but it is sound, and the operetta is still sung to-day.

**Dolly Dollars, Miss**—Musical comedy in two acts, music by Victor Herbert, words by Harry B. Smith, produced in New York, 1905.

**Dolly Varden**—Comic opera, music by Julian Edwards, words by Stanislaus Stange, produced in New York at the Herald Square Theater, 1902. The story is founded upon Wycherley's "Country Girl."

**Dolores, La**—Lyrical drama in three acts, words and music by Toimas Breton, produced in Madrid in 1895.

**Domino Noir, Le** (The Black Domino)—Comic opera in three acts, music by Auber, words by Scribe, first presented in Paris in 1837. The scene of the plot is laid in Madrid in the past century. The heroine, Angela, has entered a convent and is destined to become its Lady-Abbess, although she has not yet taken the vows. Seized with a desire for merry making, she dons a black domino and attends a mask ball. Here she meets a young nobleman, Horatio di Massarina, and mutual love is the result. Other disguises and meetings follow. Angela is about to become Abbess when Massarena goes to her to be relieved from a marriage with Ursula, an inmate of her convent who is destined for his bride. He recognizes his love of the black domino and, through the intervention of the Queen, is at length permitted to marry her.

**Don Bucefalo**—Italian comic opera, music by Cagnoni, produced in Milan, 1847.

**Don Carlos**—Opera in four acts, music by Verdi, words by Mery and Camilla du Locle, written for the Paris Exposition of 1867. The story tells of the love of Don Carlos for his step-mother, Elizabeth of Valois, Queen of Spain, and ends in a tragedy. This is one of Verdi's earliest operas and shows the faults of inexperience.

**Don César de Bazan** (Don Cæsar of Bazan)—French comic opera in three acts. Music by Massenet, libretto by Chantepie, Dumenoir, and Demmery, produced at Paris in 1872. This was preceded by a play written

**Dorf im Gebirge, Das**

by these same gentlemen. The hero is one of the characters in Hugo's "Ruy Blas."

**Don Chisotte** (Don Quixote)—Italian comic opera, music by Ristori, produced in Dresden, 1727. It was one of the best of the operas founded upon Cervantes' romance.

**Donna del Lago, La** (The Lady of the Lake)—Italian opera in two acts, music by Rossini, words by Tottola, produced first in Naples, 1819, in London, 1823, Paris, 1824. The libretto is founded upon Scott's famous poem.

**Donna Diana**—German comic opera by Heinrich Hofmann, words by Wittkowsky, produced in Berlin, Nov. 13, 1886. Adapted from a comedy by Moreto.

**Donna Diana**—German comic opera by Reznicek, words by Moreto, produced in Prague in 1894. The story is a Spanish one at the time of the independence of Catalonia.

**Don Quijote** (Don Quixote)—Musical tragi-comedy in three acts. Music by Anton Beer-Wollbrunn, words by G. Fuchs. Founded on the well known Spanish romance. First produced at Munich, 1908, with Mr. Fritz Feinhals (high baritone) as the hero.

**Don Quixote**—Musical tragi-comedy in three acts, music and words by Wilhelm Kienzl, first produced in Berlin, 1898.

**Don Sebastien, Roi de Portugal** (Don Sebastian, King of Portugal)—French opera in five acts, music by Donizetti, words by Scribe, produced in Paris, 1843. This is one of the least successful of Donizetti's operas owing to the impossible situations of the plot.

**Doralice**—Italian opera, music by Mercadante, produced in Vienna, 1824.

**Dorfbarbier, Der** (The Village Barber)—Comic opera in one act. Music by Johann Schenk, words by Josef Weidmann. First performed in Vienna in 1796. Barber Lux is not only a clever hair-dresser but a village quack as well. He wants to marry his ward Susie but she and her lover outwit him. The comedy is still played in Germany.

**Dorf im Gebirge, Das** (The Village in the Mountains)—Musical comedy in two acts by Weigl with text by

**Dorf im Gebirge, Das**

Kotzebue. Produced in Vienna in 1798.

**Dorflunys, Der** (The Village Fair)—A musical comedy by G. Benda, first produced in 1776 and a great favorite.

**Dorflunys, Der** (The Village Scamp)—German opera in three acts, music by Jenö Hubay (Eugene Huber), text by Dr. Anton Verady after the folk-drama of the same title by E. Toth, produced at Berlin. A Hungarian village love affair in which several of the young folks are mixed up.

**Dorfmusikanten, Die** (The Village Musicians)—Opera by the Bohemian composer Karl Weis, text by R. Haas, first produced at Prague in 1905. Libretto is based on a Slavic folk-story by Kajetan Tyl. It is the story of an old musician who goes out into the world to earn money enough to marry off his daughter. The elves help him and he nearly has a princess forced upon him for a wife, but after all his good fortune, he finds there's true happiness only in his simple home. The story is a quaint mixture of human and fairy folk and is decidedly Slavic in character. Its material is such that it will probably achieve its greatest success as a children's or Christmas performance.

**Dori, La**—Italian opera by Cesti, produced in Venice, 1663. The invention of the Da Capo was by Cesti and appeared for the first time in this opera.

**Doriclea**—Italian opera, music by Cavalli, produced in Rome, 1645. This composition marks the introduction of the comic element into opera.

**Dorinda**—Italian opera, music by Pescetti, and Galuppi, produced in Venice, 1729.

**Doris**—Comedy opera in three acts, music by Alfred Cellier, words by B. C. Stephenson, first produced at the Lyric Theater, London, April 20, 1889. This opera was almost a failure at first, but later it became very popular and has been revived several times.

**Dormeur Eveille, Le** (The Sleeper Awakened)—Comic opera in four acts, music by Piccinni, words by Marmontel, produced in Paris, in 1784. The plot is taken from the Arabian "Thousand and One Nights."

**Dragons de Villars, Les**

Though one of Piccinni's lesser works, it is among the most popular of his productions and has been reproduced many times under different names.

**Dornröschen** (Sleeping Beauty)—German children's opera in four acts; music by Weweler, text by Eschenbach, first produced at Braunschweig in 1905. Libretto follows the fairy tale very closely and neither the composer nor the librettist has been able to rise to the occasion. The charm of this beautiful little story was lacking in the musical production.

**Dorothy**—A three-act English comic opera by Alfred Cellier, with text by Stephenson. It was produced at the Gaiety Theater in London, Sept. 25, 1886. Dorothy and her Cousin Lydia masquerade as peasant girls and fall in love with two young men to whom they give rings. Then in their own proper persons, but unrecognized by the two lovers, they manage to get their rings, accuse the two men of infidelity, and much fun and confusion results. The scene is laid in Kent, England, a hundred years ago. Dorothy was the most popular comic opera of its day and was performed nine hundred and thirty-one times consecutively in London.

**Dot de Suzette, La** (Suzett's Dowry)—French comic opera; music by Boieldieu, text by Fievée, produced at Paris, 1795. With this opera Boieldieu made his debut in dramatic music with a decided success.

**Double Echelle, La** (The Double Ladder)—Comic opera in one act. Music by Ambroise Thomas, text by Planard, first produced at Paris, 1837. This little opera is the first hit in the brilliant success of the composer.

**Dov è Amore e Pietà** (Where is Love and Pity)—Italian opera, music by Pasquini, produced in Rome, 1679.

**Dragons de Villars, Les** (Known in German as the Little Bell of the Hermit)—Comic opera in three acts. Music by L. A. Maillart, text by Cormon and Lockroy, produced at Paris in 1856. Time of the story is about 1704. Scene is laid in a little mountain village near the frontier. This is the only opera by Maillart that has survived and its wit, gaiety, and charming simplicity make it still a favorite in France and Germany.



**Dragon of Wantley, The**

**Dragon of Wantley, The**—Burlesque opera. Music by J. F. Lampe, text by the English poet Henry Watley. Produced at London about 1832. The aim of both composers and librettist was to "display in English the beauties of nonsense so prevalent in Italian operas." So well did the burlesque succeed that the opera gained an immense success.

**Drame en 1779, Un**—Operetta by Hervé. An English adaptation by Farnie, called "Up the River," was presented in London, 1877.

**Drapiér, Le (The Clothier)**—French opera in three acts, music by Halévy, words by Scribe, produced in Paris, 1840.

**Drei Pintos, Die (The Three Pintos)**—Uncompleted comic opera by Weber, finished by Mahler and produced in 1821. The libretto is on a Spanish subject.

**Drot og Marsk (King and Marshal)**—Danish Grand opera, music by Heise, words by Richardt, produced at Copenhagen, 1878. The plot is founded upon incidents in the life of the wicked King Ehrich Christoffersen who was murdered in the year 1286, after dishonoring the wife of his marshal.

**Dubrowski**—Russian opera in four acts, music by Napravnik, libretto based on Puschkin's poem by the same title. Produced for the first time at St. Petersburg in 1895. The score is very musical and well adapted to the dramatic text. The opera has met with great success.

**Duc d'Albe, Le (The Duke of Alba)**—Early and unperformed Italian opera by Donizetti, one song, "Spirto Gentil," to which a later opera "La Favorite" owes most of its popularity was taken from the "Duc d'Albe."

**Duc d'Olonne, Le (The Duke of Olonne)**—Comic opera in three acts. Music by Auber, text by Saintine and Scribe, produced at Paris 1842. A Spanish entanglement in which political episodes are used as an excuse for some most improbable intrigues. The

**Dwe Vdovy**

music is one of the best of Auber's compositions.

**Dudelsackpfeifer Svanda, Der (The Bagpiper Svanda)**—A Bohemian opera in three acts with a ballet. Music by Karl Bendl, libretto by Jaroslav Urchlisky, first produced at Prague in 1907. The old legend that the piper Svanda played upon his pipe every midnight for the evil spirits who danced on the gallows, forms the basis for the plot. The opera was produced at the tenth anniversary of the composer's death and it met with an enthusiastic reception.

**Due Contesse, I (The Two Countesses)**—Italian opera in two acts, music by Paisiello, first produced in Rome, 1777.

**Due Foscari, I (The Two Foscari)**—Italian opera in three acts, music by Verdi, words by Piave, produced in Florence, 1845. A doge of Venice in the Fifteenth Century, compelled to condemn his own son to death, is the leading figure in this tragic opera, which is not considered one of Verdi's best.

**Due Gemelli, I (The Twins)**—Italian comic opera, music by Guglielmi, produced in Rome, 1787.

**Due Illustri Rivali, I (The Two Illustrious Rivals)**—Italian opera, music by Mercadante, words by Rossi, produced in Venice, 1839.

**Duenna**—English opera. Music by Linley, words by R. B. Sheridan who married Linley's daughter. First produced at Convent Garden in 1775. Its success was immediate, though not lasting.

**Dürer in Venedig (Durer in Venice)**—Comic opera in two acts. Music by Baussnern, text by Adolph Bartels. First performed at Weimar in 1900. Text is based upon Adolph Stern's story by the same title. Time of story, 1506; scene is laid in Venice.

**Dwe Vdovy (Two Widows)**—Czechish opera in three acts, music by Smetana, words by Zungel, produced in Prague, 1874. The libretto is adapted from Malefille.

## E

**Earl and the Girl, The**—Musical comedy in two acts, music by Ivan Caryll, book by Seymour Hicks, lyrics by Percy Greenbank, produced in New York, in 1905.

**Echo et Narcisse** (Echo and Narcissus)—Three-act French opera by Gluck, words by Baron Tschudi, produced in Paris, September 24, 1779. The story is from mythology.

**Eddystone**—Opera in three acts. Music and text by Adolph Wallnofer. First produced at Prague in 1889. Text is based on Jensen's legendary novel by same title. Time of story, 1703; scene, The Eddystone, near the English coast.

**Edgar**—Italian opera by Puccini, words by Fontana, produced at La Scala, April 21, 1889. The text is founded upon *La Coupé et les Lèvres*, a melodrama by Alfred de Musset, full of extravagant adventures.

**Eduardo e Christina** (Edward and Christine)—Italian opera. Music by Rossini, text by Schmidt, first produced at Venice in 1819. Princess Christine of Sweden is expected to marry Prince James of Scotland. But she has already been secretly married to a Swedish officer, Edward. Both are thrown into prison; after a while Edward is liberated and when Russian ships fire upon Stockholm he saves the King's life. The gracious sovereign then forgives the lovers.

**Edwin and Angelina, or The Bandidi**—Opera in three acts, music by Victor Pelissier, words by Elihu Hubbard Smith, produced in New York, December 19, 1796. One of the first American operas. Plot is based upon Goldsmith's "Edwin and Angelina."

**Egmont**—French opera, music by Salvayre, produced in Paris, 1883. The libretto is based upon the play by Goethe bearing the same name.

**Eherne Pferd, Das** (The Bronze Horse)—Fairy opera. Music by Daniel François Esprit Auber, text by Eugen Scribe. First produced in Paris, 1835. The scene is laid in China, and the opera has been rearranged by Humperdinck. Since the recent political events in China, the opera has gained renewed interest on the German stage.

**Eine Nacht in Venedig** (A Night in Venice)—German operetta in three acts; music by Johann Strauss, text by Genée and Zell, produced at Berlin in 1883.

**Ein Feldlager in Schlesien** (A Camp in Silesia)—Opera in three acts, music by Meyerbeer, words by Rellstab, first produced in Berlin, 1843. Vielka and her lover, Konrad, save the life of Frederick the Great and later are rewarded when he for their sakes pardons Leopold, the foster-brother of Konrad.

**Ekkehard, the Monk**—Opera in five acts. Music by Johann Josef Abert, text based upon Viktor von Scheffel's novel by the same title. First performed in Berlin, 1878. Time of the story is the Tenth Century; scene is laid in castle and monastery in Switzerland. Coloring of the text is most exquisite.

**Elaine**—An English opera in four acts. Music by Herman Bemberg, text by Paul Ferrier, produced at New York in 1894. Elaine is a beautiful maiden who loves Lancelot, one of the Knights of King Arthur's Round Table. The music of the opera is pleasing, but it is not great. Madame Melba and the de Reszkes appeared in it; the composer has dedicated the opera to them.

**Electra**—Tragic opera, music by Richard Strauss, text is adapted from the drama by Hugo von Hoffmannsthal, first produced at Dresden in 1909 and soon after in New York. Electra's father, Agamemnon, has been foully slain by her mother, Clytemnestra, and her paramour. This fires Electra's soul with a thirst for revenge, she loses all her womanliness, and becomes a living demon as she plots to have them killed. She makes her brother, Orestes, become their mother's murderer, and when the deed is done she dances frantically till she falls breathless to the ground. Strauss has made even a stranger opera than was Von Hoffmannsthal's drama. It has provoked blame and praise, but even though the theme may be abhorrent, the music is that of a genius, a master who has been truly inspired.

**Elements, Les**

**Elements, Les** (The Elements) — French ballet opera, music by Destouches with two numbers by La Lande, words by Roy, produced in Versailles, 1721, and in Paris, 1725. It is Destouches's best work. At the first production Louise XV. of France danced in the ballet.

**Elena and Malvina** — Italian opera, music by Carnicer, words by Felice Romani, produced in Madrid, 1828.

**Eleonora** — Italian light opera by Paër, produced in 1804 in Dresden. The idea of writing "Fidelio" came to Beethoven after hearing a performance of Eleonora.

**Elisa and Claudio** — Italian comic opera, music by Mercadante, words by Romanelli, produced in Milan, 1822.

**Elisa, ou, Le Voyage au Mont Bernard** (Elisa, or, The Voyage to Mount Bernard) — French opera in two acts, music by Cherubini, words by Saint-Cyr, first produced in Paris, 1794.

**Eliza** — English opera, music by Thomas Arne, produced in 1843. The Spanish Armada is the subject of the piece, and Queen Elizabeth the leading character.

**Emerald Isle, The; or, The Caves of Carrig Cleena** — Comic opera, music completed by Edward German from fragments left by Sir Arthur Sullivan, words by Captain Basil Hood, first produced in London, 1901. The action takes place in Ireland one hundred years ago and deals with an incipient rebellion.

**Emma d'Antiochia** — An Italian opera in three acts; music by Mercadante, libretto by Romani, produced at Venice in 1834. When Conrad of Montferrat returns from a successful siege he brings with him Emma of Antiochia as a hostage and he expects to make her his wife, but she secretly loves his nephew, and when she and Conrad's nephew are surprised at a secret meeting, the nephew is banished. Emma ends her unhappy life by taking poison.

**Emma; ou, La Promesse Imprudente** (Emma; or, The Imprudent Promise) — French comic opera in three acts, music by Auber, words by Planard, produced at Feydeau, 1821.

**Emma und Eginhard** — German opera with music by G. P. Telemann, text by Wend. Produced at Hamburg, 1728. Subject is the love

**Ercole Amante**

story of Emma, daughter of Charlemagne.

**Emmeline, die Schweizerfamilie** (Emmeline, the Swiss Family) — German comic opera in three acts. Music by Josef Weigl, text by Castelli, produced at Vienna, 1809. Subject is a popular theme in Germany and France. Weigl's musical setting is especially happy and is a general favorite.

**Emmerich Fortunat** — Opera by Reznicek, the Czechish composer, produced in Prague, 1889.

**Enchanted Castle, The** — English opera, music by William Shield, produced in London, 1786.

**Enchanteresse** — An opera by Flotow, first produced in Paris, April 9, 1878. On July 9, 1878, it was produced in London under the title, "Alma, l'Incantatrice." This is a revised version of Flotow's "Indra," and is founded upon the romantic adventures of the Portuguese poet, Camoëns.

**Enchantress, The** — English opera, music by Balfe, produced in London, in 1844.

**English Fleet, The** — An English opera by Braham, produced at London in 1825.

**Enrico Clifford** (Henry Clifford) — Spanish opera, music by Isaac Albeniz, produced in Barcelona, 1894.

**Enrico Conte di Borgogna** — Italian opera by Donizetti, produced in Venice, 1818. It was Donizetti's first opera.

**Enrico** (Henry) — Italian opera, music by Galuppi, produced in Venice in 1743.

**Enrico Quarto al Passo Della Marna** (Henry IV. at the Pass of Marna) — Italian opera, music by Balfe, first produced at Milan, 1833.

**Erbe von Morley, Der** (The Heir of Morley) — A German opera in three acts; music and text by F. von Holstein, produced at Leipzig in 1872. The last heir of the house of Morley, Charles, a marine officer disappears. Some time later a naval officer comes to the castle to announce the death of Charles, but the officer resembles Charles so closely that the family accept him for the heir. In due time Charles returns and claims his rights.

**Ercole Amante** (Hercules in Love) — Italian opera, music by Cavalli, produced in Paris, 1662.

## Erismens

**Erismena**—Italian opera, music by Cavalli, produced in Venice, 1655.

**Erminia Sul Giordano**—Italian opera, music by Michael Angelo Rossini, produced privately in Rome, 1625. The libretto is founded upon an incident in Tasso's "Jerusalem Delivered." It was one of the earliest of Italian operas.

**Ernelinde**—French tragic opera, music by Philidor, words by Poinciset, produced in Paris, 1767. The libretto is founded upon an Italian one "Ricimero," used by Pergolesi and Jomelli. Ernelinde was a princess of Norway. The opera is regarded as Philidor's finest work. It was reproduced in 1769 as "Sandomir."

**Ero e Leander** (Hero and Leander)—Italian opera, music by Luigi Mancinelli, first performed in concert form at the Norwich Festival, 1896, first produced on the stage at Madrid, 1897, at Covent Garden, London, 1898.

**Erostrate**—French opera in two acts by Reyer, words by Mery and Pacini, produced in Baden, 1862.

**Erschaffene, Gefallene, und Aufgerichtete Mensch, Der** (The Created, Fallen, and Risen Man)—German opera by Johann Theile produced in Hamburg, 1678. It was one of the first operas to be performed in Germany.

**Erwin und Elmire**—German operetta, music by Schweitzer, words by Goethe, the German poet, produced in Stuttgart about 1780.

**Esclarmonde**—French lyric drama in four acts by Massenet, produced in Paris, May 15, 1889. An old French romance forms the basis of the libretto.

**Esmeralda**—Russian light opera, music by Dargomizsky, finished in 1839, but not produced till 1847 in Moscow. The libretto is a translation of a French one founded upon "Notre Dame de Paris," by Victor Hugo.

**Esmeralda**—English opera by Goring Thomas, words by Marsials and Randegger, produced in London, 1883. Victor Hugo's "Notre Dame" served as foundation for the libretto.

**Es War Einmal** (Once Upon a Time)—A fairy opera. Music by Zemlinsky. Original text is that by the Danish poet, Holger Drachmann, and it follows pretty closely Ander-

## Evenements Imprevus, Les

son's fairy tale from which it was taken. As a play this joyous little thing is loved by the people of Denmark and appeared as such more than twelve years before Zemlinsky's opera. The opera has given great pleasure in Germany. It appeared in Berlin in 1900.

**Etienne Marcel**—French grand opera by Saint-Saëns, words by Gallet, produced in Lyons, 1879. The story is historical, the scene being laid in Paris in 1358 at the time of the uprising of the Parisians under Marcel.

**Eulen Spiegel**—German comic opera by Cyrill Kistler, produced in Wurzburg, 1889. Kotzebue's comedy by the same name forms the basis for the libretto. The opera has been without much success.

**Eumene**—Italian opera, music by Jomelli, produced in Naples, 1746. The theme is the same as that of Sophocles' tragedy, "Antigone."

**Euphrosine et Coradin; ou, le Tyran Corrigé** (Euphrosine and Coradin; or, The Tyrant Reformed)—French comic opera in three acts, music by Méhul, words by Hoffman, produced in Paris, 1790. This was the first of Méhul's operas to be produced, and it at once established the composer's fame. The duet, "Gardez-vous de la Jalousie," was especially popular.

**Europe Galante** (Gay Europe)—A French ballet opera in four acts. Music by Campra, text by La Motte, produced at Paris, 1697.

**Eurydice**—Italian opera by Peri, Giulio Caccini, words by Rinuccini, produced in Florence at the court upon the marriage of Marie de Medici to Henry IV. of France, October 6, 1600. The libretto is the story of Orpheus and Eurydice. It is said to be the first real opera ever written.

**Evangelimann, Der** (The Evangelist)—Musical drama in two acts, music and words by Wilhelm Kienzl, produced in Berlin, 1894. The libretto was adapted from a work of Meissner's. The success of the opera was phenomenal in Austria as well as in Germany.

**Evelina**—Italian opera by Coccia, produced at Milan, 1815.

**Evenements Imprevus, Les** (Unexpected Events)—French opera in

**Evenements Imprevus, Les**

three acts, music by Grétry, words by Hele, produced at Versailles, 1779.

**Ewige Feuer, Das** (The Eternal Fire) — German opera in one act by Richard Wetz, first produced at Düsseldorf in 1907 with moderate success. It is a story of ancient times in which Gana's lover dares to defy the gods and her father, the high priest. He takes her away from the altar where she is about to be made priestess of the eternal fire, and carries her away. He proclaims to the terror stricken friends that the gods do not exist, but that in his heart there is a stronger god, the god of love.

**Ezio** (Ætius) — Opera belonging to

**Faramondo**

the Eighteenth Century. The libretto by Métastase was so popular that at least twenty operas were written for it by European composers. Among them Porpora, Venice, 1728; Handel, London, 1733; Jomelli, Bologna, 1741; Glück, Vienna, 1763; Celli, Florence, 1830. Text is based upon historical events in Rome in 451-455. Ætius, the Italian general, successful against Attila, returns to Rome where he is received with great honor. The emperor, Valentinian III., becomes suspicious of him and condemns him to death, but is himself killed.

**Ezio** (Ætius) — Italian opera, music by Jomelli, words by Métastase, produced in Bologna, 1741.

**F**

**Fabier, Die** — German grand opera in five acts; music by A. Langert, text by G. von Meyern, produced at Coburg in 1867. The story is taken from Freytag's historical drama. Fabia, the daughter of a patrician, marries a plebian. The scene is laid in Rome in the Fourth Century before Christ.

**Fahrende Schüler, Der** (The Traveling Scholar) — A German comic opera in one act; music and libretto by Edgar Ital, now being produced on the German stage. An amusing comedy of the Sixteenth Century by Cervantes forms the basis for the story. The traveling scholar by his quick wit prevents a young wife and her lover from being discovered by her outraged old husband.

**Fair Co-ed, The** — Musical comedy in three acts, music by Gustav Luders, words by George Ade, first produced in Detroit, in 1908. It has had a great deal of success.

**Fair Rosamund** — English opera in four acts, music by John Barnett, produced in London, 1837. Rosamund was the beloved of Henry II. of England, and was called the Rose of Woodstock.

**Fairy Queen, The** — English opera by Purcell, appeared in London, 1692. Shakespeare's "Midsummer Night's Dream" furnishes the text for the libretto.

**Falkner's Braut, Des** (The Falconer's Bride) — German opera, music

by Marschner, produced in Leipzig, in 1832. It was dedicated to King William IV. of England.

**Fanal, Le** (The Light-house) — French opera in two acts, music by Adolphe Adam, words by St. Georges, produced in Paris, 1849.

**Fanatico per gli Antichi Romani, Il** (The Fanatic for the Ancient Romans) — Italian comic opera, music by Cimarosa, produced in Naples in 1777. The opera was produced later as "Il Fanatico Burlato," (The Fanatic Ridiculed) and "Il Fanatico in Berlina" (The Fanatic in the Pillory). It is said to have been the first instance in which concerted numbers were inserted in the midst of the action.

**Fanchon, the Zither Girl** — German comic opera, in three acts. Music by T. H. Himmel with text by Kotzebue, produced at Berlin, 1804. Enjoyed a great popularity at its time.

**Fantasio** — French comic opera in three acts. Music by Offenbach with text taken from Musset's comedy, "Fantasio." Produced at Paris in 1872. The music lacked character and was not a success.

**Faramondo** — Opera by Handel, first produced at London, 1737. Hero is a legendary King of the Franks, Faramund, who lived in the Fourth Century.

**Faramondo** — Italian opera, music by Polarolo, produced in Venice in

**Faramondo**

1699. It was one of the first operas to contain arias in "da capo" form, and accompanied recitatives.

**Farfadent, Le** (The Goblin) — French comic opera in one act; music by Adam, text by Planard, produced at Paris in 1852. A sailor who is believed to be dead, returns to his home one stormy night, and his terrorized family believe him to be a goblin.

**Farinelli** — English opera, music by John Barnett, produced in London in 1839. It is generally regarded as the composer's best work.

**Farnese** (Pharnaces) — Italian opera, music by Sarti, produced in Venice, 1776. The hero of the opera is Pharnaces II., son of the great Mithridates, King of Pontus.

**Fassbinder, Der** (The Cooper) — German operetta by Schenk, produced at Vienna in 1790. The subject is adapted in part from a novel by Boccaccio.

**Faublas** — German opera in three acts. Music by R. Würst, text by E. Wichert, produced at Berlin in 1873. Text is adapted from the French by Louvert. Young Baron Faublas is in love with Sophie de Pontis and visits her clandestinely at the convent where she is being educated. Faublas' father discovers the lovers but will not permit them to marry believing Sophie not to be his son's equal by birth. The lovers elope and it is then discovered that Sophie is the daughter of a baron from whom she had been stolen thirteen years before.

**Faule Hans, Der** (Idle Jack) — Opera in one act. Music by Alexander Ritter, text by Felix Dahn. First produced at Munich, 1885. Story is a fairy tale very poetically told. The orchestral composition of the opera deserves especial mention for its excellent coloring. In 1892 the opera was revived in Dresden and very cordially received.

**Fausse Adventurière, La** (The Pretended Adventuress) — A French operetta; music by Laruette, text by Marcouville and Anseume, produced at Paris in 1757. An old man is inconsolable because his son has married a poor girl. The girl disguises herself and tells the old man sad experiences which she is supposed to have suffered. The old man loses his heart to her, and wants to marry her.

**Fée Urgele, La**

Then the girl tells him who she is and the story ends happily. This operetta was exceptionally popular.

**Fausse Magie, La** (Mock Magic) — Comic opera in two acts. Music by Grétry, text by Marmontel, first produced at Paris, 1775. It was reduced to one act and has appeared on the French stage many times in the past century.

**Faust** — German opera by L. Spohr, text by J. C. Bernard, (a nom de plume) written for Vienna in 1813 but produced in Frankfurt in 1818. The libretto is not founded upon Goethe's drama, but more upon the folk-legend.

**Fauvette** — Comic opera in three acts by André Messager, produced in Paris at the Folies Dramatiques, November 17, 1885. An English version by Alfred Rae, lyrics by L. Fontaine was given in London, at the Royalty Theatre, November 16, 1891.

**Faux Lord, Le** (The False Lord) — French comedy in two acts. Music by Piccini, words by his son, first produced at Paris, 1783, and received with great favor.

**Favorito, Il** (The Favorite) — Italian opera, music by Pedrotti, produced in Turin in 1870. It was one of the composer's last operas, and the fashion for his music having somewhat abated, it never achieved much success.

**Fée Aux Roses, La** (The Rose Fairy) — French comic opera in three acts, music by Halévy, words by Scribe and Saint-Georges, produced in Paris in 1849. The story is a Persian fairy-tale. A spell has been cast over a beautiful slave, Nerilha, who is destined to become hideous, as soon as she falls in love.

**Feen, Die** (The Elves) — Wagner's first opera, music and words by him, written in 1851, but not produced until 1888 in Munich, five years after the composer's death. It is interesting, as showing the germ from which some of his later characteristics developed.

**Fée Urgele, La** (Urgele, the Fairy) — A French musical comedy by Duni, text by Favert, produced at Paris in 1765. The fairy Urgele is in love with Sir Robert and she disguises herself as a peasant girl and offers him some flowers. He steals a kiss. For this she has him sentenced to death. An

**Fée Urgele, La**

old woman comes to his rescue but as a reward he is forced to marry her. Great is his joy when he finds that the old hag is Urgele who did it all to test his courage. This opera was very popular.

**Félicie**—French comic opera, music by Catrufo, words by Dypaty, produced in Paris in 1815.

**Félix et Léonore** (Felix and Leonore)—French comic opera in one act. Music by Benoist, text by Saint-Marcelin, produced at Paris, 1821.

**Félix, ou l'Enfant Trouve** (Felix, or The Foundling)—French opera, music by Monsigny, words by Ledaine, produced in Paris in 1777. It was the composer's last work.

**Felsenmühle zu Etatieres, Die** (The Mill by the Cliff at Etatieres)—German opera. Music by Reissiger, text by Von Miltitz, produced at Dresden, 1833.

**Femmes Vengies** (The Avenged Women)—Comic opera in one act. Music by Philidor, text by Sedaine after "Remois," by La Fontaine. Produced at Paris, 1775. In 1811 Blangini wrote new music for the text.

**Fencing Master, The**—English comic opera in three acts, music by Reginald De Koven, words by Harry B. Smith, produced in New York in 1892. The scene is Milan and Venice in the first quarter of the Fifteenth Century. Francesca, the daughter of a fencing master, who has been brought up as a boy, is in love with Fortunio, the rightful heir to the throne of Milan. After some delay the two are united and the Duke is restored to his throne.

**Feramors**—Opera in three acts, music by Rubinstein, words by Rodenberg, adapted from Moore's "Lalla Rookh," first produced at Dresden in 1863.

**Fernand Cortez; ou, La Conquête du Mexique** (The Conquest of Mexico)—French opera by Spontini, words by Jouy and Esmenard, produced in Paris in 1809, revised in 1817 and in 1821. Libretto is founded upon a drama by Piron.

**Fernando**—German opera in one act, written by Franz Schubert at Vienna in 1815, but never put upon the stage. One by Carlo Arrigoni appeared in London, 1734.

**Fervaal**—French opera in three acts and prologue, music and words

**Fetonte**

by Vincent d'Indy, produced in Brussels, March 12, 1897. It is d'Indy's most important opera.

**Festa d'Imenei, La** (The Marriage Festival)—A ballet opera, text by Mauro, music by Rieck and Ariosti. First produced at the wedding anniversary of Prince Frederick of Hesse-Cassel and the daughter of the Elector of Brandenburg, in 1700.

**Feste Galante, La** (The Gay Festivals)—Italian opera. Music by Graun, text by Villati, produced at Berlin, 1747.

**Fête du Village Voisin, La** (The Festival in the Neighboring Village)—A lively little French comedy in three acts. Music by Boieldieu, text by Sewrin, produced at Paris, 1816. Tiring of her lovely castle, a young widow disguises as a peasant and visits a fair in the next village. A friend, also in disguise, seeks her there and a love affair results.

**Fêtes de l'Amour et de Bacchus** (Festivals of Love and Bacchus)—French pastoral opera in three acts and a prologue, music by Lully, words by Molière, Benserade, Quinault, and others, produced in Paris, 1672. With Bacchus and other Olympian characters, are seen men and women of Lully's own time. The idea did not originate with the composer, but was customary before his time.

**Fêtes de l'Été, Les** (Summer Festivals)—Ballet opera in three acts with a prologue. Music by Montclair, words by the Abbé Pellegin (under the pseudonym Mlle. Barbier). First produced at Paris, 1716, and very popular there for over thirty years. In this opera Montclair introduced the contrabass into the French orchestra.

**Fêtes d'Hébé, Les** (The Festivals of Hebe)—French ballet-opera, music by Rameau, words by Gaultier and Mondorge, produced in Paris, 1739.

**Fetonte** (Phaeton)—This picturesque son of Apollo was a favorite theme for operas in the Seventeenth and Eighteenth Centuries. In Rome, 1630, appeared the Italian opera "Fetonte," by Hieron. Lully's "Phaeton," with text by Quinault, appeared at Versailles in 1663. Jomelli's "Fetonte" was produced at Stuttgart in 1767.

**Fiancée, La**

**Fiancée, La** — French comic opera in three acts, music by Auber, words by Scribe, produced in Paris, 1829. The libretto is adapted from Masson and Brucker's "Contes del' Atelier."

**Fiancée de Corinth, La** (The Bride of Corinth) — French opera in one act, music by Duprato, words by Du Locle, produced in Paris, 1867. The libretto is very freely adapted from Goethe's poem, "Die Braut von Corinth."

**Fiancée du Diable, La** (The Devil's Fiancée) — A French comic opera in three acts; music by Massé, text by Romand and Scribe, produced at Paris in 1854. The superstitious villagers accuse the daughter of a poor peasant of being the devil's bride.

**Fidèle Bauer, Der** (The Faithful Peasant) — A German operetta in two acts with a prelude. Music by Leo Fall, libretto by Viktor Leon, first produced at Mannheim in 1907. Stefan, the son of the jolly farmer, is the hero. Brought up in poverty, the young man studies diligently, rises to a professorship and marries the daughter of a rich Berlin lawyer. Ashamed of his birth, Stefan now tries to sever all connections with his relatives but they swoop down upon his household. At first the situation is very embarrassing but it all ends happily for all concerned. "Der Fidele Bauer" is a decidedly successful production.

**Fidèle Berger, Le** (The Faithful Shepherd) — French comic opera in three acts. Music by A. Adam, text by Saint-Georges and Scribe, produced at Paris, 1838.

**Fiends von Salamanka, Die** (The Fiends from Salamanca) — German comic opera in two acts. Music by Franz Schubert, text by Meyerhofer. Schubert composed this opera in 1815 but it was not produced upon the stage.

**Fierabras** — Romantic opera by Franz Schubert, words by Kupelwiesel, written in 1823 but first produced in Vienna in 1861.

**Figlia dell Aria** (The Daughter of the Air) — Italian opera, music by Garcia, produced at New York, 1826.

**Figliuol Prodigio, Il** (The Prodigal Son) — Italian melodramatic opera in four acts, music by Ponchielli, words by Zanardini, produced at Milan in 1880.

**Fiorella**

**Filibustier, Le** — French opera, music by César Cui, produced in Paris in 1894, but written in 1889. The libretto is adapted from a French drama by Jean Richepin. It is no longer sung.

**Filosofo di Campagna, Il** (The Philosopher of the Campagna) — Italian comic opera, music by Galuppi, words by Goldoni, produced in Venice, 1754. It was the most popular of all of the composer's comic operas. It was produced in England under the title, "The Guardian Trick'd."

**Fils du Mandarin, Le** (The Mandarin's Son) — Russian comic opera, in one act, music by César Cui, produced in 1859.

**Fils du Prince, Le** (The Son of the Prince) — French comic opera in two acts. Music by Alphonse de Feltre, text by Scribe, produced at Paris, 1834.

**Finta Giardiniera, La** (The Disguised Gardner Maiden) — Italian comic opera in three acts by Mozart, words by Calzabigi, revised by Coltellini, produced in Munich, January 13, 1775. The opera was written for the Carnival of 1775 at the order of Count Ferdinand of Leil.

**Finta Parigina, La** (The Parisian Trick) — Italian comic opera, music by Cimarosa, produced in Naples, 1773.

**Finta Pazza, La** (The Mad Deceit) — Italian opera, music by Saccati, words by d'Almeida, produced in Venice, 1641. It was given in Paris in 1645 before the court, and is said to have been the first opera ever performed there.

**Finta Semplice, La** (The Simple Deceit) — Italian comic opera, music by Mozart, words by Coltellini, produced in Salzburg, 1769. It was written in 1768 for the Emperor Joseph II. of Austria, but was not produced before him because of intrigues at court. It was Mozart's first Italian opera, and he was but twelve years old at the time.

**Finte Gemelle, Le** (The Twins Disguised) — Italian comic opera, music by Piccini, produced in Naples, 1775.

**Fior d'Alpe** (Flower of the Alps) — Italian opera in three acts, music by Franchetti, words by Castelnovo, produced in Milan, 1894.

**Fiorella** — Comic opera in three acts. Music by Auber, text by Scribe,



**Fiorella**

produced at Paris, 1826. A love story in which Fiorella nearly gives up her plainer lover for the false promises of a grand gentleman, but she repents in time and is taken back by her lover.

**Flaminio, Il** (Flaminius) — Italian comic opera, music by Pergolesi, produced in Naples in the fall of 1735. Flaminus was a Roman general in the Second Century, B. C.

**Flaminus à Corinthe** (Flaminus at Corinth) — French opera, music by Isouard and Rudolphe Kreutzer, words by Pixérécourt and Lambert, produced in Paris, 1801. Flaminus besieged Philip III. of Macedon, 197 B. C.

**Flauto Solo** (The Solo Flute) — Opera in one act. Music by D'Albert, text by Hans von Wolzogen. First performed at Dresden, 1906. The story is an amusing take-off on the music of Italy and Germany, and in the Prince and his father, one readily recognizes Frederick the Great and his quick-tempered father. This opera is scoring at present even a greater success than its predecessor, "Die Abreise."

**Flavio** — English opera by Handel, words by Haym, first performed at London, 1723.

**Fleur de Thé** (Tea-Flower) — French operetta in three acts, music by Lecocq, words by Chivot and Duru, produced in Paris, 1868. It was the composer's first great success.

**Flitch of Bacon, The** — English comic opera, music by William Shield, produced in London, 1778. It was Shield's first opera and a great success at the time.

**Flora; or, Hob in the Well** — English opera by Bates, produced at London, 1791, and one of the ballad operas which appeared in the musical repertory of a company of comedians who played in Philadelphia and New York about 1850 and later.

**Flora Mirabilis** (The Wonderful Flora) — Italian opera, music by Spiro Samara, words by Ferdinando Fontane, produced in Milan, May 16, 1886. The libretto is legendary and rather fantastic. It is said to have been suggested by the ballet of the flower girls in Parsifal. The opera was immensely popular for a time, but is now no longer sung.

**Fortune**

**Florestan, ou Le Conseil de Dix** (Florestan, or the Council of Ten) — French comic opera, music by Manuel del Popolo Garcia, words by Delrieu, produced in Paris, 1822. The Council of Ten consists of ten Venetian ladies, who decide to teach a lesson to a young gallant, who has compromised one of them, and they accordingly impersonate that terrible tribunal.

**Floridante** — Italian opera by Handel, text by Rolli, first produced at London in 1721.

**Florinda** — Italian opera, music by Thalberg, words by Scribe, produced in London in 1721.

**Flüchtling, Der** (The Fugitive) — German romantic comic opera, music by Edmund Kretschmer, produced in Ulru in 1881.

**Fohè, Une** (A Piece of Folly) — French comic opera in three acts, music by Mèhul, words by Bonilly, produced in Paris, April 4, 1802. It has been sung recently in Germany.

**Folies Amoureuses, Les** (The Foolish Lovers) — Comic opera in three acts. Words by Regnard with additions by Castil-Blaze, music by Stribbett, Generali, Comarosa, Paër, Rossini, and Mozart; produced at Paris, 1823. Also a comic opera by E. L. Pessard with text by Leneton and Matrat, produced at Paris, 1891.

**Folkunger, Die** (The Folkungers) — Grand opera in five acts. Music by Edmund Kretschmer, text by S. H. Mosenthal, first performed at Dresden, 1874. This is the first opera by this talented composer. Founded on historical incidents in Sweden at the time when Magnus II. Erikson becomes King of Scandinavia and Finland in 1333. Music is charmingly suited to the Scandinavian story.

**Fomka Douratchok** (Fomka the Fool) — Russian opera in one act, music by Rubinstein, produced in St. Petersburg, 1858. The opera is now quite forgotten.

**Fortunate mit dem Säckel und Wunsch-Hütlein** (Fortunate with the Sack and Wishing Hat) — German fairy opera, music by Wartensee, words by Döring, produced in Frankfurt, 1829.

**Fortune** — Musical fairy tale in one act, music by Rudolph Baron Prochazka, words by Dr. Theodor Kirchner. This is an allegorical tale of the pursuit of fortune.

**Fortune Teller, The**

**Fortune Teller, The**—Comic opera by Victor Herbert, produced at New York in 1900; the music is catchy and light and the opera scored a great success.

**Forza del Destino** (The Force of Destiny)—Italian opera, music by Verdi, words by Piave, produced in St. Petersburg, 1862. The libretto is founded upon a play of de Rivas', a Spanish dramatist. It was slightly changed for its production in Paris in 1876.

**Forza della Virtù, La** (The Force of Virtue)—German opera, music by Keiser, words by Bressand, produced in Hamburg, 1700. The libretto is adapted from the Italian.

**Fosa**—Opera by Gomez, first produced at Milan, 1873, where it was unsuccessful. Five years later it was presented in the same city and met with a cordial reception.

**Fra i due Litiganti il Terzo Gode** (Where Two Quarrel, the Lord Rejoices)—Italian comic opera, music by Sarti, words by Lorenzi, produced in Turin in 1780.

**Francesca da Rimini**—German opera in three acts, music and words by Herman Götz, produced in Mannheim, 1877. Götz died before completing the opera, which was finished by Ernst Frank, his friend. It is the well known story of Paolo and Francesca.

**Francesca da Rimini**—Russian opera, music by Napravnik, produced in St. Petersburg in 1903. The libretto is based upon Stephen Phillips' play of the same name. The opera has been given with marked success.

**Françoise de Foix**—French comic opera, music by Berton, words by Bouilly and Dupaty, produced in Paris, 1809.

**Françoise de Rimini**—French grand opera in five acts, music by Ambroise Thomas, words by Barbier, and Carré, produced in Paris in 1882. It is the Italian story of the two unfortunate lovers, Paolo and Francesca.

**François I., ou La Fête Mystérieuse**—French opera in two acts, music by Kreutzer, words by Sewrin and Chazet, produced at Feydeau, 1807.

**François Villon**—French opera in one act, music by Membérée, words by Got, produced in Paris, 1857. The

**Fuorusciti di Firenze, I**

story deals with an imaginary romance in the life of the famous François Villon.

**La Frascatana**—Italian opera, music by Paisiello, produced in Venice, 1776.

**Lo Frate Innam Orato** (The Monk in Love)—Italian comic opera in Neapolitan dialect, music by Pergolesi, produced in Naples in 1732.

**Fratelli Nemici, I** (The Estranged Brothers)—Italian opera, music by Graun, text by Tagliazucchi, produced at Berlin, 1756. The story of this opera is furnished by the "Bride of Messina."

**Frauenlob** (Praise of Women)—Opera in three acts, music by Reinhold Becker, text by Koppel-Ellfeld, first produced at Dresden, 1892. Libretto is fine. Time of story, early in the Fourteenth Century; place, Mainz, Germany. *Frauenlob* is the old German minstrel who got his name by his songs in praise of women. Some of the songs are irresistibly sweet.

**Frédégonde**—French opera in five acts, music by Ernest Guirand, but finished by Saint-Saëns, produced in Paris in 1895. It was first sung after Guirand's death and was only moderately successful.

**Free Lance, The**—Comic opera, music by John Philip Sousa, words by Harry B. Smith, produced in New York, in 1906.

**French Maid, The**—Musical comedy in two acts, music by Walter Slaughter, words by Basil Hood, first produced at Terry's Theatre, London, April 24, 1897.

**Frivoli**—Comic opera in three acts, music and words by Hervé, English version by William Beatty-Kingston, first produced at Drury Lane Theatre, London, June 29, 1886.

**Fronde, La**—French opera in five acts, music by Neidermeyer, words by Maquet and Lacroix, produced in Paris, 1853. The plot is founded upon love and political intrigue in the court of Louis XIV.

**Fuorusciti di Firenze, I** (The Exiles from Florence)—Italian opera, music by Paër, produced in Vienna, 1800. An English version is called "The Freebooters."

## G

**Gabriella di Vergy**—Italian tragic opera by Carafa, produced at Naples in 1816. A fabled love story of the Twelfth Century. Gabriella, the wife of Endo of Fayel, is loved by the troubadour knight, Raoul de Loncy. He is killed in battle but has previously commissioned his servant to send his heart to Gabriella. Her husband intercepts the messenger, has the heart roasted and served to his wife. After she has partaken of it he tells her what it is. She refuses to eat again and starves to death.

**Gabrielle d'Estrees; or, The Love Affairs of Henry IV.**—Opera in three acts. Music by Mèhul, text by Saint-Just, produced at Paris, 1806. Story has as its foundation the love affair between Henry IV. of France and Gabrielle d'Estrees for whom he had intended to get divorced from Margaret of Valois.

**Garibaldi**—English operetta, music by F. H. Cowen, produced in London, 1860. Garibaldi was the great Italian patriot.

**Gastibelza**—French grand opera, music by Maillart, libretto by Cormon and Dennery, produced at Paris in 1847. Monpou's very popular ballad "Le Fou de Tolède," forms the basis of the opera.

**Gay Parisienne, The**—A musical comedy in two acts, music by Ivan Caryll, words by George Dance, produced at the Duke of York's Theatre, April 4, 1896.

**Gazza Ladra, La** (The Cats in the Larder)—Italian comic opera in two acts, music by Rossini, words by Gherardini, produced in Milan, 1817.

**Geheimnis, Das** (The Secret)—Czechish comic opera in three acts, music by Smetana, produced in Prague in 1878.

**Geigenmacher von Cremona, Der** (The Violin Maker of Cremona)—Opera in two acts, music by Jenö Hubay, words by François Coppée and Henry Beauclair, German words by Max Kalbeck. The libretto is founded upon Coppée's "Luthier de Crémone." The time of the action is 1750, and a contest for a prize to be

given the maker of the best violin forms the basis for the plot.

**Geiger aus Tyrol, Der** (The Tyrolean Fiddler)—A comic opera with music and text by R. Genée, produced at Danzig, 1857.

**Geisha, The**—A Japanese musical play in two acts, music by Sidney Jones, book by Owen Hall, lyrics by Harry Greenbank, produced at Daly's Theatre, April 25, 1896. The plot of this opera is based upon the adventures of an English girl who visits Japan disguised as a Geisha girl.

**Geisterinsel, Die** (The Enchanted Island)—Romantic opera in three acts; music by Franz Fleischmann, text by Gotter, produced at Regensburg, 1796. Based on Shakespeare's "Tempest."

**Gelmina, od Col Fuoco Non si Scherza** (Gelmina, or No Playing with Fire)—Italian comic opera, music by Pedrotti, words by Peruzzini and Poniatowski, produced in Milan in 1853.

**Gelosie Villane, Le** (The Jealous Country Women)—Italian comic opera, music by Sarti, words by Grandi, produced in Venice in 1776.

**Geloso in Cimento, Il**—Italian opera in three acts, music by Anfossi, produced in Rome in 1775.

**Gelübde, Das** (The Oath)—German opera in one act; music by A. Eberhardt, text by Dr. Gustav Weinberg, first produced at Aachen in 1905. The story is laid in a village in Southern France in the Eighteenth Century. Cleo, a young girl of the Carnern type, is the cause of an impending duel between a smuggler and a rich peasant. The latter is loved by Eleni, a gentle girl who has sworn not to disclose her love, but when she hears of the coming duel she breaks her oath and tries to avert the duel. Unmindful of her the peasant insists on fighting when the smuggler pursued by officers rushes upon the stage and is killed by a well directed bullet. A prayer for the dead into which mingles the frenzied song of Cleo closes the play. The opera has been well received.

**Gemma di Vergy**

**Gemma di Vergy**—Italian opera, music by Donizetti, presented at Milan in 1835.

**Genesius**—German opera in three acts. Music and text by F. E. von Weingartner, Imperial opera director at Vienna since 1907. Time of the story, Third Century; scene, laid in Rome. Genesius, actor at the court of the heathen emperor, Diocletian, becomes a Christian and suffers a martyr's death. The opera contains excellent music, among the notable numbers are: "Hear My Confession," soprano, by the young Christian Pelagio; "I Am a Heathen," tenor, by Genesius; "A Miracle Has Happened Unto Me," same. Is being presented in all the leading cities of Germany.

**Geneviève de Brabant**—French opera in two acts and seven tableaux, music by Offenbach, words by Jaime and Tréfeu, produced in Paris, 1859.

**Genoveva**—Opera in four acts. Music by Robert Schumann, text after Herbel and Tieck, first produced at Leipzig in 1850. The text is based upon the well known legend of Genevieve, daughter of the Duke of Brabant, who for unjust suffering later became Saint Genoveva.

**Gentile di Varano, II** (A Noble Family of Verona)—Italian opera, music by Marchetti, words by Raffaello Marchetti, brother of the composer, produced in Turin, 1856.

**Gentleman Joe, the Hansom Cabby**—Musical farce in two acts, music by Walter Slaughter, words by Basil Hood, first produced at the Prince of Wales' Theatre, London, March 2, 1895.

**Germania**—Italian opera, music by Franchetti, produced in Milan, 1902.

**Gernot**—Tragic opera in three acts. Music by d'Albert, text by Gustav Kastrop. First performed at Mannheim in 1897. Time of the story, before the Roman wars; scene laid in the regions around Lake Constance. Gernot has made himself King of the Seuvi by murdering their King Wulf, and is himself killed by Wulf's son who seizes Helma, the beautiful fiancée of Gernot.

**Gerusalemme Liberata** (Jerusalem Delivered)—Italian opera in two acts, music by Righini, words by Fillisti, produced in Berlin in 1803.

**Gheist von Wojewoden, Der** (Wojewoden's Ghost)—A Polish comic

**Giacinta and Ernesto**

opera in three acts, music by L. Grossmann, text by L. Anczic, produced at Warsaw in 1877. Leon, and the president, Kobierski, both love Helene. At an old castle in the Caucasus Mountains where they are all spending the summer, tradition says that Wojewoden's ghost walks at night. Unknown to each other the two men disguise as the ghost and appear before Helene's terrified aunt and each command her to give Helene to him. Two ghosts are too many, the men are recognized and Leon wins the girl. The Polish title is "Duch Wojwodi."

**Ghisèle**—French opera in four acts, music by César Franck, produced at Monte Carlo in 1896. The libretto is based upon a poem by G. A. Thierry. The opera was completed by the composer's pupils after his death.

**Ghismonda**—A highly dramatic opera in three acts. Music and text by d'Albert, first produced at Dresden in 1895 with overwhelming success. Immermann's poem by same title forms the basis for the libretto. Ghismonda, a princess, in obedience to her father's wishes consents to marry Duke Manfred whom she does not love. To the engagement festivities comes young Guiscardo, the son of a noble family, and he falls in love with Ghismonda at first sight. Remembering her promise, she flees from him to the garden. Here he finds her, she confesses she loves him, and they promise to keep their sacred love a secret, and separate. Ghismonda's father however witnesses this garden scene, and when he confronts Guiscardo, the latter, true to his promise of silence, denies their love. Then the father stabs him. When Ghismonda learns this, she orders her lover's body to be brought before her, and in the presence of all the guests she tells their secret, then drains a cup of poison and dies beside her lover. This splendid opera is scoring a wonderful success in many cities. Ghismonda's song "Oh, Foolish Beginning," and Guiscardo's "I Swore the Oath of Faith," are two of the best numbers.

**Giacinta and Ernesto**—Italian opera, music by Sir Julius Benedict, produced in Naples, 1829. It was the composer's first opera.

**Giasone**

**Giasone** (Jason)—Italian opera, music by Cavalli, words by Cicognini, produced in Venice in 1649. Jason is the well known mythological hero.

**Gilana, La**—French opera in four acts, music by Rey, words by Chareau, produced in Bordeaux, 1864.

**Gille et Gillotin**—French comic opera in one act, music by Ambroise Thomas, words by Sauvage, produced in 1874, though it was written several years before.

**Gillette**—Comic opera, music by Audran, words by Chevot and Duru, first produced in Paris at the Bouffes Parisiennes, November 11, 1882. English version by Saville Clarke, first produced at the Royalty Theatre, London, November 19, 1883. The plot is taken from Boccaccio's "Gillette de Narbou," and was also used by Shakespeare in "All's Well That Ends Well."

**Giosse, Ré di Ginda** (Joshua, King of Judah)—Italian sacred opera, music by Karl Reutter, words by Métastase, produced in Vienna in 1735. The libretto is founded upon Racine's drama "Athalie."

**Giovanna II., Regina di Napoli** (Johanna II., Queen of Naples)—Italian opera in four acts, music by Petrella, words by Ghislanzoni, produced in Naples, February 27, 1869. Johanna II. was a figure of the Fifteenth Century, ambitious, passionate and desirous of power.

**Giovanna Shore** (Jane Shore)—An Italian opera, music by V. Bonnetti, text probably by Romani, produced at Barcelona in 1853. Jane Shore is the famous beauty who is the heroine of a splendid English tragedy by N. Rowe.

**Giove de Grasso, Il** (Thursday before Shrove Tuesday)—Italian opera by Donizetti, produced at Naples in 1827.

**Gipsy, La** (The Gypsy)—French ballet in three acts, music by Ambroise Thomas, Benoist and Marliani, produced in Paris in 1839. The second act only was written by Thomas.

**Gipsy's Warning, The**—English romantic opera, music by Sir Julius Benedict, words by Linley, produced in London in 1838. It is only remembered to-day as containing the song, "Rage, Thou Angry Storm."

**Giralda, The New Psyche**—French comic opera in three acts, music by

**Goldene Kreutz, Das**

Adam, text by Scribe, produced at Paris in 1850. A popular opera.

**Girl from Paris, The**—Opera in two acts by Caryl. Libretto by George Dance. Place, England and Switzerland. Time, Nineteenth Century. First produced at London in 1896.

**Giulietta e Romeo** (Romeo and Juliet)—Italian opera in three acts, music by Lingarelli, words by Foppa, produced in Milan, January 30, 1796. Shakespeare's tragedy formed the basis for the libretto.

**Giulietta e Romeo** (Romeo and Juliet)—Italian opera in three acts, music by Vaccai, words by Romani, produced in Milan, October 31, 1825. Shakespeare's tragedy formed the basis for the libretto.

**Giulio Sabino** (Julius Sabinus)—Italian opera, music by Sarti, words by Métastase, produced in Venice in 1781. Julius Sabinus was a Gaul, who headed an insurrection against the Romans in the First Century, A. D. He was captured and executed.

**Giucio della Cieco, Il** (Blind Man's Buff)—Italian opera, music by Emilio del Cavalieri, produced in Florence in 1595. This is historically important as being one of the first real operas.

**Giuramento, Il** (The Oath)—Italian opera in four acts, music by Mercadante, words by Rossi, produced in Milan, 1837. It is a tragedy somewhat after the manner of "Romeo and Juliet," and is Mercadante's finest work.

**Giustino**—Lyric tragedy in three acts, words by Métastase, music probably by Caldora about 1730.

**Giustino** (Justinus)—Italian opera by Handel. Produced at London in 1736. Justinus was a Byzantine Emperor in the Sixth Century.

**Glücksritter, Der** (The Fortunate Knight)—Operetta in three acts with music by Alfons Czibulka, text by Genée. Produced at Vienna, 1887.

**Godolphin**—English opera by C. E. Horn, produced at London in 1813. Sidney, Duke of Godolphin, called the Lion of the North, is the hero.

**Goldene Kreutz, Das** (The Golden Cross)—Comic opera in two acts. Music by Ignaz Brüll. Text based upon the French by H. Mosenthal. First produced at Berlin, 1875. Time of story, 1812-1815; scene laid in Milan. Napoleon is recruiting sol-

**Goldene Kreutz, Das**

diers for his Russian invasion, and Christine, the beautiful sister of a miller, promises to marry that soldier who shall go in her brother's stead. As a pledge she gives her golden cross. Her lover goes, and wins.

**Gondoliers, The; or, the Ring of Barataria**—English comic opera in two acts, music by Sullivan, words by Gilbert, produced in London in 1889. The scene is Venice in the year 1750. This is the last joint opera by Gilbert and Sullivan.

**Goti, I** (The Goths)—Italian opera, music by Stefano Gobotti, produced in Bologna in 1873. The scene is laid in Italy in the Sixth Century, and the story deals with Amalasuntha, daughter of Theodorich the Great.

**Götz von Berlichingen**—Historical opera in five acts. Music by Goldmark. Text by A. M. Willmer, first performed at Frankfurt A/M in 1903. Story follows Goethe's drama by the same title.

**Gouverneur und Müller** (Governor and the Miller)—A comic opera by Alfred Ernst, produced at Halle in 1908. The text is based upon a Spanish story.

**Gräfin, Die** (The Countess)—Polish opera, music by Moninszko, produced in Warsaw in 1859. This opera with the "Paria" is the composer's best work.

**Grand Duke, The; or, The Statutory Duel**—Comic opera in two acts, music by Sir Arthur Sullivan, words by W. S. Gilbert, first produced at the Savoy Theatre, London, March 7, 1896.

**Grand Mogul, The**—Comic opera in three acts, music by Edmond Audran, words by Chivot and Duru, first produced in Marseilles in 1876, later at the Gaité, Paris, on September 19th, 1876. An English version by H. B. Farnie was performed at the Comedy Theatre, London, November 17, 1884.

**Grand Prix, Le** (The Grand Prize)—French comic opera, music by Adam, text by Masson and Gabriel, produced at Paris in 1831. Hoping to be near his sweetheart who lives in Rome, a young musician tries for the Roman grand prize. He fails, but leaves for Rome anyway. On the way he meets another suitor for the girl's hand, he hastens ahead and succeeds in getting the girl.

**Gugeline**

**Grand Tante, La** (The Great Aunt)—French comic opera in one act, music by Massenet, words by Adenis and Grandvalet, produced in Paris, 1867. It is an early work of this composer.

**Graziella**—English opera, music by Sir Julius Benedict, produced in London, 1833. It had previously been presented as a cantata at the Birmingham Festival of 1832.

**Grille, Die**—German opera in three acts, music by Johannes Doebber, produced in Leipzig in 1897. The libretto is adapted from George Sands' novel "La Petite Fadette." The scene is Elsass at the present time. The Grille is the granddaughter of the old Fadette, who has the power to foretell the future.

**Gringoire**—Opera in one act. Music by Brüll, text by Leon, first produced at Munich in 1892. The scene is laid in France in 1469. The barber of King Louis XI. wishes to marry Loyse, the daughter of a French merchant, but she will not have him. She loves Gringoire, a singer, who nearly loses the girl and his head too through the cunning of the barber. But the King discovers the barber's treachery and aids the lovers. The opera has been very successful.

**Griselda, La Virtù al Cimesoto** (Virtue on Trial)—Italian opera by Paër, words by Anelli, produced in Parma, 1796. Griselda, the daughter of a peasant, was chosen because of her beauty by Walter of Saluzzo, who submitted her to every possible trial to prove her fidelity. The tale is first found in Boccaccio.

**Grisélides**—Opera in three acts and prologue by Massenet. Libretto by Armand Sylvestre and Eugene Morand. Adapted from Boccaccio. Place, Provence. Time, Middle Ages. First produced in Paris in 1901.

**Guarany**—Italian opera, music by Antonio Gomez, a Brazilian, words by Scalvini, produced in Milan in 1870.

**Guerillero, Le** (The Guerilla)—French opera in two acts, music by Ambroise Thomas, words by Theodore Anne, produced in Paris in 1842. The action is laid at the time of the separation of Portugal from Spain in the year 1640.

**Gugeline**—Opera in five acts; music by Ludwig Thuille, words by

**Gugeline**

O. J. Bierbaum. An old time story. A young prince has never been allowed to hear the word "woman," but one day it slips the jester's mouth, and the prince immediately becomes interested. So eligible princesses are brought to the house and each one tries to win him but in vain. So he leaves home and finds Gugeline, a simple little peasant girl, but it is only after much trouble that he receives the King's consent to marry her. This opera has been well liked.

**Guglielmo Ratcliff**—Italian opera, music by Mascagni, produced in Milan in 1895. The libretto is founded upon Heine's tragedy "William Ratcliff."

**Guido et Ginevra; ou, La Peste de Florence** (Guido and Ginevra; or, The Plague of Florence)—French opera in five acts, music by Halévy, words by Scribe, produced in Paris, 1838. Ginevra, supposedly dead from the plague, comes to life and, leaving her tomb, falls in love with a young man who protects her and whom she afterward marries.

**Guitarrero, La** (The Guitar Player)—French comic opera in three acts. Music by Halévy, text by Scribe, produced at Paris, 1841. A Portuguese love story with the Revolution of 1640 as a background.

**Gulistan, ou Le Uhlán de Samarcande**—French comic opera in three acts, music by Dalayrac, words by Etienne and La Chabeaussière, produced in Paris, 1805. The plot is taken from the "Arabian Nights."

**Gundrum**—Famous heroine of the Norse Gundrum legend. This picturesque figure closely rivals Wagner's heroines of Niebelungen fame. Among the German operas on this subject are those by K. A. Mangold, 1851; August Klughardt with text by Niemann, 1882, and by Felix Draeseke with his own text, produced at Hanover in 1884.

**Gunnlöd**—German opera, music by Peter Cornelius, words by Edda, produced in Weimar in 1891. The opera was completed after the composer's death by Hoffbauer and Lassen.

**Günther von Schwarzburg**—The only German opera written by I. Holzbauer, text by A. Selein, produced at Mannheim, 1776. Holzbauer preferred Italian operas.

**Guntram**—Musical drama in three acts. Music and words by Richard

**Gypsy Baron, The**

Strauss, first produced at the court theatre in Weimar, 1894. Time of story, about 1250; scene laid in Germany. Story: Religious knights have formed a society which aims to establish brotherly love throughout the country, and music is to be its medium. Among them is young Gundrum, a singer. He sets out on his mission but learns that brotherly love becomes secondary when he finds the woman of his heart, Freihild. Interest is attached to this opera in that in 1904 Strauss married the singer Pauline de Ahne who created "Freihild" so successfully in Guntram.

**Gustav Basa**—Swedish opera, music by J. G. Naumann, words by Kellgren, produced in Stockholm in 1786. The hero of the opera, Gustav I., was the founder of the Swedish monarchy in the early part of the Sixteenth Century.

**Gustavus III., or The Masked Ball**—Grand opera in five acts. Music by Auber, text by Scribe, first produced at Paris in 1833. Soon after in England. The story is historical; place, Stockholm; time, 1792. Verdi's "Masked Ball" appeared twenty-six years later with place and characters changed. Auber's opera was so popular that it literally took Europe off its feet, and the famous Gustavus gallop has been danced all over the world.

**Guy Mannering**—English opera, music by Sir Henry Bishop, produced in London in 1845.

**Gwendoline**—Opera in two acts, music by Chabrier, words by Catulle Mendès, first produced in Brussels, April 10, 1886.

**Gypsy Baron, The**—Comic opera in three acts. Music by Johann Strauss, libretto by Schnitzer after Jokai's story of the same name. First produced at Vienna in 1885. The hero ran away from home when a lad and comes back to find it deserted and in the possession of gypsies. His sweetheart rejects him, he leaves her and goes over to the gypsies who make him their baron. With his followers he renders the government aid and is made a real Baron. Forgetting his old love he marries the gypsy Suffi who turns out to be of royal blood. The music is lively and is bright with gypsy melodies and dance music. For a light opera it has a well sustained plot.

## H

**Habanera, La**—Lyric drama in three acts, music and words by Raoul Laparra, first produced at the Theatre Royal de la Monnaie in Brussels, March 25, 1909.

**Haddon Hall**—Light opera, music by Sir Arthur Sullivan, words by Sydney Grundy, produced at the Savoy Theater, London, September 4, 1892.

**Hagar in der Wüste** (Hagar in the Desert)—A musical drama, with music by Rubinstein, and text by F. von Saar, produced in 1873.

**Hagbarth and Signe**—German romantic opera in three acts, music by Michalovich, words by Stern, produced in Dresden, 1882. The libretto is adapted from Ohlenschlager's drama. The theme is a Scandanavian legend.

**Haideschacht, Der** (The Shaft on the Heath)—Opera in three acts. Music and text by Franz von Holstein, first produced in Dresden, 1863. Time of story, end of the Thirty Years War; scene, Faulun in Dalekarlien. Story is one of rough miners in a little mountain town. This opera was very popular in Dresden and especially in Leipzig. After an obscurity of twenty years, it was revived in Berlin in 1903 and enthusiastically received. It is based on a legend that the bodies of those who lose their lives in this shaft do not perish.

**Halka**—Polish opera in two acts, music by Moninszko, words by Wol-ski, produced in Wilna, 1851. In 1858 it was enlarged to four acts and given in Warsaw. The story of Halka is taken from Bohemian history.

**Halling, Der**—A German opera in three acts; music by Eberhardt; text by Dr. Weinberg; produced at Stettin in 1904. The text is adapted from a novel by Karl Bleibtren. "Der Halling" is a much finer opera than the composer's "Das Gelübde" and it has justly been very cordially received.

**Halte du Roi, La** (The King's Halt)—A French comic opera in two acts; music by Boieldieu, Jr., and text by Nutter, produced in Rouen in 1875. Henry III. of France is the central figure. Nutter wrote the text to com-

memorate the one hundredth anniversary of his father's birth.

**Hamlet**—French grand opera in five acts, music by Ambrose Thomas, words by Carré and Barbier, produced in Paris, 1868. The libretto was adapted from Shakespeare's tragedy, which is followed fairly closely till the end, when Hamlet kills Claudius at the grave of Ophelia, and is then at once chosen King of Denmark. This opera with Mignon is Thomas' best work.

**Hannibal** (Annibale, It.)—Opera by many Italian composers, among them Porpora (Venice, 1731), Zingarelli (Tunu, 1787), Farinelli (Milan, 1810). Earliest mentioned is one by Franck, a German composer, whose Hannibal appeared in Hamburg, 1681. Subject is the great Carthaginian general Hannibal.

**Hänschen and Gretchen**—German operetta, music by Reichardt, produced in Königsberg, 1772.

**Hans der Fahnen-träger** (Hans the Standard Bearer)—German musical drama in four acts. Music and text by Gustav Dippe, first produced at Cassel in 1907. A tragic love story of the Sixteenth Century. The scene is laid in middle Germany. Hans is a handsome young soldier who falls in love with the beautiful Irmengard. She loves him, and while they are together in the courtyard of Irmengard's castle they are spied upon. Hans kills the spy, a fellow soldier, and is sentenced to death. Irmengard hears he is killed and becomes a nun. Too late she learns that he has been spared. He seeks death and is brought to the convent sorely wounded, where he dies in Irmengard's arms.

**Hans Max von der Humpenberg**—An operetta in one act; music by Lindpainter, produced at Munich in 1816. The text is by Kotzebue.

**Hans Sachs**—German comic opera in four acts by Lortzing; produced at Leipzig in 1840. The hero is the famous cobbler, and mastersinger of Nürnberg whom Wagner has immortalized in his "Meistersinger von Nürnberg."



**Happyland**

**Happyland**—Comic opera in two acts, music by Reginald de Koven, words by Frederic Ranken, produced in New York, 1905.

**Harlequin Freemason**—A musical funmaker by Dibbin, appeared in London in 1780.

**Harold**—English opera, music by F. H. Cowen, produced in London, 1895. The hero is Harold, the last of the Saxons.

**Harold der Viking** (Harold the Viking)—A Swedish opera; music by Andreas Hallén, text by Lindgren, produced at Stockholm in 1883. The text is similar to that of "Hagbarth and Signe" by Michalovich.

**Harold und Treano**—German opera in four acts; music by K. A. Lorenz, libretto by Felix Dahn, produced at Hanover in 1893. The scene is laid on the Island of Cypress in the Fourth Century. The Governor of Cypress and his heathen followers are celebrating in honor of the Goddess Aphrodite. Not far away in a grotto is an assemblage of Christians; their leader, Josephus, is lingering there in danger of his life, hoping to convert Theano, the niece of the governor. All are taken prisoners when Harold the Saxon chieftain appears, kills the governor and frees the Christians. The opera has received a warm reception whenever it has appeared.

**Hasheesh**—Opera in one act. Music by Askar von Chelius, words by Axel Delmar, first produced at Dresden, 1897. Characters are Omar, Bey of Tunis (bass), Paolo, Italian painter (tenor), Hama, one of the Bey's wives (soprano). When Omar finds that Paolo and Hama love each other, he decides that fate shall tell who is to blame. He orders his servant to bring three goblets of wine, and to put Hasheesh in one. All three drink. Hama draws the poison cup and expires singing her death song, and while Paolo pours forth his agony, the Muezzin calls to prayer.

**Haste to the Wedding**—Comic opera, music by George Grossmith, words by W. S. Gilbert, produced at the Criterion Theater, London, July 27, 1892. It is a new version of "Le Chapeau de Paille d'Italie" and the same story was used twenty years before in the "Wedding March," at the Court Theater, London.

**Heisse Liebe**

**Haunted Tower, The**—English comic opera by Storace, first produced at London, 1789.

**Hausierer, Der** (The Peddler)—Opera by Onslow with German text by Ludwig von Lichtenstein, produced at Berlin in 1828. Text is taken from the composer's "Colporteur" (The Hawker), a great favorite and it appeared often.

**Havana**—Opera in two acts by Stuart. Libretto by Grossmith. Place, Havana and environs. Time, the present. First produced in England in 1908; at New York in 1909.

**Heimkehr aus der Fremde** (Return from Foreign Lands)—German musical play in one act, music by Mendelssohn.

**Heinrich, der Löwe** (Henry the Lion)—German opera, music and words by Edmund Kretschmer, produced in Leipzig, 1877. Henry, Duke of Saxony and Bavaria, who lived in the Twelfth Century is the hero of the opera.

**Heinrich der Vogler** (Henry the Fowler)—German opera; music by G. Schürmann, text by König, produced at Braunschweig and Hamburg in 1719. The hero is the German Emperor who reigned from 919-936.

**Heirath Wider Willen, Die** (The Forced Marriage)—German comic opera in three acts; music by Humperdinck; text adapted from Dumas' comedy, "Demoiselles de père Saint-Cyr," first produced at Berlin in 1905. Story is laid in Paris and Madrid early in the Eighteenth Century. Count Montfort enters the Park of St. Cyr in order to meet his sweetheart Hedwig. His friend Duval in the meantime walks with Hedwig's friend Louise. The two couples are captured by the watch and taken to the Bastille, and the young men are forced to marry the young ladies. Believing their wives to have duped them and fearing the raillery of friends, the husbands flee to Spain. But court life then becomes dull, and they return to Paris to learn that their wives had no hand in the forced marriage, that they really loved their husbands and are in return loved by them.

**Heisse Liebe** (Ardent Love)—Danish opera in two acts. Music by Enna, text by P. Rosenberg. The libretto is adapted from a story by the Hungarian novelist, Kalman

**Heisze Liebe**

**Mikszath.** The scene is laid in a Slavic village in the Nineteenth Century. A young peasant girl, in spite of her father's protests and the threats of her lover, gives her heart to a young nobleman. She and the Duke are about to flee from the village when they are discovered by the girl's former lover. He kills them, believing he has saved the girl from a life of disgrace. This opera has won favor in Denmark and in Germany.

**Heksen** (The Witch)—Danish opera, music by August Enna, produced in Copenhagen in 1892. It was a brilliant success.

**Hélène**—Opera in three acts by Gyrowetz. Produced at Vienna, in 1816. Though this opera was successful at its time, it has long since been forgotten.

**Helle**—An opera in four acts, music by Victor Alphonse Duvernoy, words by Camille du Locle and Charles Nutter, first produced in Paris at the Grand Opera in 1896. Helle is a priestess of Diana in Thesaly. Her abduction by Gautier, ex-Duke of Athens, and the tragic consequences of his act form the basis of the plot.

**Helvellyn**—English opera, music by Sir George Alexander Macfarren, words by Oxenford, produced in London, 1864. The libretto is based upon Mosenthal's "Sonnenwendhof" (Sonnenwend Court.)

**Henrico Leone** (Henry the Lion)—Italian opera, music by Steffani, produced in Hanover, 1689. It was translated into German and given in Hamburg, 1696. Henry was Duke of Saxony and Bavaria and lived in the Twelfth Century.

**Henry VIII.**—Opera in four acts; music by Saint-Saëns, libretto by Detroyat and Silvestre, produced at Paris in 1883. Henry VIII. was king of England from 1509 to 1547. His political life as well as his domestic affairs with his six unfortunate wives make interesting history. This opera is considered by many to be Saint-Saëns' best work; the music is extremely dramatic.

**Herbort und Hilde**—A jolly opera in three acts. Music by Waldemar von Baussnern, words by Eberhard König, first produced at Mannheim, Germany, in 1902. Story: Dietrich von Beru sends Herbort, a young

**Herzog Magnus**

knight, to woo the Princess Hilde for him. But, as usual, Hilde and Herbort fall in love, and Dietrich von Beru finally generously forgives the lovers. The two songs, "In My Heart I Sorrow" (tenor), Herbort; "Now I'll Sorrow Never" (duet), Herbort and Hilde, have gained some prominence.

**Herculaneum**—French opera in four acts, music by Félicien David, words by Mery and Hadot, produced in Paris, 1859. The action takes place just before the destruction of Herculaneum and Pompeii. The opera was very popular in its day.

**Herkules**—German opera, music by Hasse, text adapted from one by Métastase, produced at Vienna in 1760. This opera was composed for the wedding of Archduke Joseph with Isabella of Bourbon. Hercules, the great mythological hero, is the subject of no less than fifty operas by German, English, French and Italian composers.

**Hermann; or, The Broken Spear**—English opera, music by John Thomson, produced in London, 1834.

**Hermione**—German opera in four acts. Music by Max Bruch, text by Emil Hopffer, produced at Berlin in 1872. Text is based on Shakespeare's "Hermione." Rossini's opera "Ermine," the daughter of Menelaus and Helen, appeared at Naples in 1819.

**Hero and Leander**—German opera in three acts; music by Ernst Frank, text by Ferdinand Vetter, produced at Berlin in 1884. Leander is the beautiful youth who swam across the Hellespont every night to visit his beloved, Hero. One night, when the light that guided him was out, Leander drowned; and Hero, unable to live without her lover, sought a similar death.

**Herrat**—Grand opera in three acts, music and libretto by Felix Draeseke. First produced at Dresden, 1892. Draeseke's operas, like Wagner's, are serious and are founded on the old hero legends. In "Herrat," Draeseke has introduced to us the splendid German hero, Dietrich von Beru, a less familiar though a much more real hero than Wagner's Siegfried.

**Herzog Magnus und die Seejungfer** (Duke Magnus and the Mermaid)—Swedish opera by Ivar Hallström, produced at Stockholm in 1867.

**Hésione**

**Hésione**—French grand tragic opera in five acts and a prologue, music by André Campra, words by Danchet, produced in Paris, 1700. Hésione was the daughter of King Laomedon of Troy.

**Heure de Mariage, Un** (An Hour of Marriage)—French comic opera in one act; music by Delayrac and text by Etienne; produced at Paris in 1804.

**Hexe, Die** (The Witch)—Opera in three acts. Music by August Enna, text based on the drama of the same title by A. Fitger, first produced at Copenhagen in 1892. Time of story, about 1650; scene, Greenland. When this opera first appeared in Copenhagen it had four acts; a year later, 1893, at Prague, it was re-arranged to three acts.

**Hieronymus Knicker** (Jerome Knicker)—German comic opera in two acts. Music by Dittersdorf, text by Stephanie, produced at Vienna, 1789.

**Hippolyte et Aricie**—Grand opera with prologue. Music by Rameau, text by the Abbé Pellegrin, first produced at Paris, 1733. Story is identical with that in Racine's tragedy, "Phédre."

**His Excellency**—Comic opera, music by Frank Osmond Carr, libretto by Gilbert. Produced in England in 1894.

**His Majesty**—Comic opera in two acts, music by Sir A. C. Mackenzie, book by F. C. Burnand, lyrics by R. C. Lehmann and Adrian Ross, first produced at the Savoy Theater, London, February 20, 1897.

**Hippomène et Atalante**—French opera, music by Louis Piccinni, words by Lehoc, produced in Paris, 1810.

**Hjarne der Sängerkönig** (Hjarne the Minstrel King)—German grand opera in four acts, music by Marschner, text by W. Grothe, first produced at Frankfurt A/M in 1863. In 1883 this opera appeared in Munich under the title "König Hjarne und das Tyrfringschwert." The latter title describes the text better. The magic Tyrfring sword aids only him who wields it in the right cause. It helps Hjarne to win Asloga, the daughter of the Norse king, Frotho III., but, when Hjarne turns the sword against Asloga's brother, it paralyzes his arm

**Holstgildet**

and he is forced to flee. Later he returns to court disguised as a minstrel and sings of Hjarne's love for his wife. Asloga's uncle recognizes Hjarne and raises the magic sword to kill him, but the sword turns in his hand and the uncle falls dead to the floor. Hjarne and Asloga are happy again.

**Hochländer, Die** (The Highlanders)—German opera in four acts. Music and text by Franz von Holstein, produced at Mannheim in 1876. A romantic opera drawn from Scotch history in 1746. The hero is Reginald who at the last uprising of the Stuarts is forced for a while to turn against his old friend Macdonald.

**Hochzeit des Gamacho, Die** (Gamacho's Wedding)—German comic opera in two acts, music by Mendelssohn, words by Klingemann, produced in Berlin, 1827.

**Hochzeitsglocken** (Wedding Bells)—An opera in one act. Music by Emanuel Moor, first produced at Kassel in 1908. The scene is laid in a village of the Bernese Alps in the present time. Gottfried, a wealthy young farmer, is engaged to Agnes, not because he loves her but because she saves his life; he loves instead her sister Berta. On the evening before the wedding their house is set on fire, Agnes and her sister Berta are in the house. Gottfried enters the house to save them and rescues Agnes, but Berta refuses to be saved; both she and Gottfried choose to die in the flames and the fire bells become their wedding bells. The opera is the first by this young Hungarian composer; it lacks coherent, dramatic force but is a promise of better work to come.

**Hochzeitsmorgen** (Wedding Morning)—Opera in one act. Music by Karl von Kaskell, text by Franz Koppel Ellfeld, first produced at Dresden, 1893. The scene is laid in a little Italian frontier fortress and is full of local coloring. This opera is the first one by the gifted composer and is full of music.

**Holger Danske**—Danish romantic opera in three acts, music by Kunzen, words by Baggesen, produced in Copenhagen in 1789. The subject of the opera is Oberon.

**Holstgildet** (The Harvest Festival)—Danish operetta in one act, music

**Holstgildet**

by Schulz, produced in Copenhagen, 1790.

**Holzdieb, Der** (The Wood-Thief) — German comic opera in one act. Music by H. Marschner, text by F. Kind, produced at Dresden in 1825. This little poem was a great favorite for amateur performances.

**Homerische Welt** — A hexology, music by August Bungert. The work is divided into two parts, "Die Ilias," consisting of the two operas, "Achilles" and "Klytemnestra"; and "Die Odyssee," containing "Kirke," "Nausikaa," "Odysseus Heimkehr," and "Odysseus Tod."

**Horaces, Les** — Lyric tragedy in three acts, music by Salieri, produced in Vienna, 1786. The libretto is adapted from Corneille's drama.

**House that Jack Built, The** — An operetta in two acts. Music by Mrs. Jesse L. Gaynor, libretto by Mrs. A. C. D. Riley; both ladies are from Evanston, Ill. First produced at Chicago at the Studebaker Theatre, December 21, 1900. The general plan of the opera is a birthday party which Mother Goose gives her son Jack, and all the familiar nursery people are invited. The music is catchy and rhythmic and full of originality and a great credit to its very able composer. The whole affair is charming.

**Hoyden, The** — Musical comedy, music by John L. Golden and Robert Hood Bowers, words by Cosino Hamilton, produced in New York, 1907.

**Incognita**

The libretto is taken from a French comedy, "La Soeur," by Tristan Bernard.

**Hubicka** (The Kiss) — Czechish opera in three acts by Smetana, produced at Prague in 1876.

**Hughes de Somerghem** — French grand opera in three acts, music by Gevaert, words by Prilleux, produced in Ghent, 1848.

**Hulda** — French opera in four acts, music by César Franck, words by Grandmougin, produced in Monte Carlo in 1894. The libretto is based upon a work of Björnsen, the Norwegian writer.

**Hunyadi Laszeo** (Ladislaus Hunyady) — Hungarian grand opera in four acts; music by Franz Erkel, text by B. Egressi, produced at Buda Pest in 1844. Ladislaus II., King of Poland, the hero, was killed at the battle of Vana in 1444.

**Huron, Le** — Comic French opera in two acts. Music by Grétry and text by Marmontel, first produced at Paris, 1768. Text after Voltaire's "Ingenu." "Le Huron" is the beginning of Grétry's brilliant success in France.

**Husar, Der** — German comic opera, music by Ignaz Brüll, produced in Vienna, 1898. It was a decided success.

**Hydaspes** — Opera, music by Mancini, produced in London, 1710. This was one of the first operas performed in England wholly in Italian.

**I**

**Idomeneus** — Opera in three acts with a ballet. Music by W. A. Mozart, text by the Abbé Varesco, first produced at Munich in 1781. In accordance with his promise given to Neptune, Idomeneus, King of Crete, is about to sacrifice his son when the water god appears and releases him from his unhappy promise. This opera is one of Mozart's earliest operas, and has never been received with any favor, though its melody should make it a favorite to any music lover.

**Ifegenia in Aulide** (Iphegenia in Aulis) — Italian opera, music by Scarlatti, produced in Rome, 1713.

**Ilias, Die** — One of the two main divisions of August Bungert's hexology "Homerische Welt." "Die Ilias" comprises the two operas, "Achilles" and "Klytemnestra."

**Imeneo** — Italian opera by Handel with text by Zeno, produced at London in 1740.

**Improvisator, Der** (The Improvisor) — Opera in three acts. Music by Eugen d'Albert, text by G. Kasztropf. First produced at Berlin, 1902. Time of story, about 1540; scene laid in Padua, Italy.

**Incognita** — Comic opera, music by Charles Lecocq, book by F. C. Burmand, lyrics by Harry Greenbank, first

**Incognita**

produced at the Lyric Theatre, London, October 6th, 1892. A royal love affair forms the basis of the plot.

**Indiana**—Comic opera in three acts, music by Audran, words by Farnie, produced at the Avenue Theater, London, October 11, 1886.

**Indra**—Opera in three acts. Music by Flotow, text by Putlitz, first produced at Vienna in 1852. Scene opens at Sofala, a town in East Africa. Here the Portuguese poet, Camoens, is doing guard duty and meets and loves a beautiful Indian slave girl named Indra. He deserts, and flees to Lisbon, she goes with him. At Lisbon Camoens is discovered and brought before the King, but Indra pleads for her lover's life. When the King learns that the prisoner is the author of the verses that have been charming all Portugal, he bows before the poet, frees him, and unites the lovers. At its first performance the opera was brilliantly staged, and it has been very well received since.

**Inez di Castro**—Opera, music by Bianchi, produced in Naples, 1791. The composer wrote this especially for the famous singer, Mrs. Billington.

**Ingo**—Grand opera in four acts, music by Philipp Rüfer, text by Martha Friedmann, first produced at Berlin in 1896. The text is based upon Freytag's novel by the same title. Time of story, 357; place, Thüringen, Germany.

**Ingrid**—Opera in two acts. Music by Karl Gramann, text by J. Kersten. The scene is laid in Norway. Ingrid, a supposed waif, is brought up in the home of Wandrup, a Norwegian peasant. She falls in love with a German tourist whom she rescues from an accident. But he loves Godila, Wandrup's daughter, and Ingrid unselfishly helps the lovers to marry. It is then discovered that the traveller is her brother and Wandrup is her father. Music is full of local color and well adapted to the text.

**Ingwilde**—Opera in three acts, music by Max Schillings, words by Ferdinand, Count Sporck, first produced at Karlsruhe, 1894. This is a tale of a bloody feud in Norway, in Viking days.

**Inkle and Yarico, or The Benevolent Maid**—English opera, music by Dr. Samuel Arnold, words by George Coleman, produced in London, 1787.

**Isabelle and Gertrude**

**Inquisitive Women, The**—Italian musical comedy in three acts, music by Ermanno Wolf-Ferrari, words by Lugana, translated into German by Teibler, produced in Munich, November 17, 1903. The action centers about a club formed by some honest Venetian citizens, from which their wives are excluded.

**Ione**—Italian opera in three acts, music by Petrella, words by Peruzzini, produced in Milan, January 21, 1858. Bulwer Lytton's novel, "The Last Days of Pompeii," gave the basis for the libretto. It is regarded by many as Petrella's masterpiece.

**Ipermestra (Hypermnestra)**—Tragic Italian opera by Giacomelli, with text by Métastase. Produced at Venice, 1724. Ipermestra, the only one of Danaos's daughters who failed to carry out her father's command to murder her husband on the wedding night, is a favored theme for operas of the Eighteenth Century. Métastase's most excellent text was generally preferred.

**Ippolito and Aricia**—Italian opera, music by Traetta, produced in Parma in 1759. The story is mythological. The opera was very successful and was revived at least once after the first productions.

**Irene**—German opera, music by Keiser, produced at Hamburg, 1697.

**Iris**—Opera in three acts, music by Pietro Mascagni, words by Luigi Illica, first produced in Rome, November 22, 1898. Iris, an innocent Japanese girl, is sacrificed to wicked men, but through all her trouble she remains pure, and at last becomes one with the flowers.

**Iron Chest, The**—English opera by Stephen Storace, text by G. Coleman, Jr., first produced at London, 1796.

**Irrlicht (Will o' The Wisp)**—Opera in one act. Music by Karl Gramann, text by Kwit Geucke. Scene is laid at light-house station in Normandy, and tells the tragic story of the young, beautiful daughter of a ship captain who has been abandoned by her French lover. Irrlicht is the name of the Frenchman's yacht.

**Isabelle and Gertrude; or, The Supposed Sylphs**—French comic opera in one act. Text by Favert. Both Blaise and Grétry used this text. Blaise's opera appeared at Paris in 1765; Grétry's at Geneva in 1767. Text

**Isabelle and Gertrude**

is after Voltaire's "L'Education des Filles."

**Isis**—French ballet opera in five acts, and a prologue, music by Lully, text by Quinault, produced in Paris, 1677. Subject is mythological, being the love of Jupiter for the nymph Io.

**Isle of Champagne, The**—Opera in three acts by W. W. Furst. Libretto by Charles A. Byrne and Louis Harrison. Place, Isle of Champagne, unmapped. Produced at Buffalo, 1892.

**Isle of Spice, The**—Musical extravaganza, music by Paul Schindler and Ben Jerome, words by Allen Lowe and George E. Stoddard, produced in New York, 1904.

**Ismalia**—Italian grand opera, music by Mercadante, words by Romani, produced in Milan in 1832.

**Isola Incantata** (The Enchanted Isle)—Italian opera, music by Bruni, was produced at Paris, in 1792. Subject identical with Shakespeare's "Midsummer Night's Dream."

**Isse**—Pastorale in three acts with a prologue. Music by Detouches, text by La Mothe, first produced at Versailles, 1697. In 1708 it was extended to five acts. This mythological medley was a great favorite with the French, and Louis XIV. highly complimented Detouches upon it.

**Jardinier et Son Seigneur, Le**

**I'Italiana in Algeri** (The Italian Woman in Algiers)—Italian comic opera in two acts, music by Rossini, produced in Venice, in 1813.

**I'Italiana in Londra** (The Italian Woman in London)—Italian comic opera in two acts, music by Cimarosa, produced in Rome in 1779.

**Italian Monk, The**—English opera, music by Dr. Samuel Arnold, produced at London in 1797.

**It Happened in Nordland**—Musical extravaganza, music by Victor Herbert, words by MacDonough, first produced in New York in 1904.

**Ivanhoe**—An opera by Sir Arthur Sullivan, produced at the Royal English Opera in London, in 1891. It is founded upon Scott's novel, "Ivanhoe," and is of a more serious nature than Sullivan's other operas. In 1895 it was played with great success at the Royal Opera House, Berlin.

**Ivan Lusannino**—Russian opera, music by Cavos, words by Schaschowskoi, produced in St. Petersburg in 1799. Lusannino is a peasant who sacrifices his life to save the Czar.

**Iwein**—A German grand opera in three acts; music by A. Klughart, text by K. Niemann, produced at Neustrelitz in 1879. The hero is a knight of the middle ages.

**J**

**Jacquerie, La** (The Insurrection)—French grand opera in four acts, music by Joseph Mainzer, words by Langle and Alboize, produced in Paris, 1839. The subject is a peasant uprising in Northern France in 1358.

**Jadis et Aujourd'hui** (Yesterday and To-day)—French comic opera in one act; music by Kreutzer; words by Sewrin, produced at Paris in 1808.

**Jagd, Die** (The Chase)—German musical comedy in three acts. Music by Johann Adolph Hiller, text by C. F. Weisse, produced at Leipzig, 1771.

**Jagiello Wietki** (Jagello the Great)—A Polish grand opera in three acts, by Joseph Elsner, produced at Warsaw in 1820. The hero, who mounted the throne in 1386, is the founder of the Lithuanian dynasty in Poland.

**Jaguarita l'Indienne** (The Jaguarita Indian)—French comic opera in three acts, music by Halévy, words by Saint-Georges and Leuven, produced in Paris, 1855. Jaguarita is queen of a tribe of Indians, upon whom the Dutch are making war. She falls in love with one of the officers of the enemy and marries him.

**Jane Annie, or the Good Conduct Prize**—A comic opera, music by Ernest Ford, words by the novelists, J. M. Barrie and A. Conan Doyle, first produced at the Savoy Theatre, London, May 13, 1893. This is a story of a girls' seminary close to a university city.

**Jardinier et Son Seigneur, Le** (The Gardener and His Master)—French comic opera in one act; music by F.

**Jardinier et Son Seigneur, Le**

A. D. Philidor, text by Sedaine, produced at Paris in 1761. Text is based upon Fontaine's pretty fable, and the music forms one of Philidor's best operas.

**Jason**—A French grand opera in five acts; music by P. Colasse, libretto by J. B. Rousseau, produced at Paris in 1696. Jason is the Greek hero, son of Æson, who led the Argonauts in their expedition to recover the Golden Fleece.

**Jean de Nivelle**—French comic opera in three acts, music by Delibes, words by Goudinet and Gille, produced in Paris, 1880. The theme is historical, the scene being laid in France in the Fifteenth Century.

**Jean de Paris** (John of Paris, Dauphin of France)—French comic opera in two acts. Music by Boieldieu, text by Saint Just, first produced at Paris in 1812 and a year later at Berlin. Plot is a lively story of the Dauphin's traveling incognito to meet his fiancée, the Princess of Navarre, who is also disguised. They meet at an inn, where she recognizes him in spite of his dissemblance and they have a merry time. This opera was extremely popular. Schumann ranks it with "Figaro" and "The Barber of Seville, as the best three comic operas of the world. Recently the opera has reappeared.

**Jeanie Deans**—English opera in four acts, music by Hamish MacCunn, words by Joseph Bennett, produced in Edinburgh, 1894. The libretto is based upon a novel of Walter Scott's "Heart of Midlothian."

**Jeanne la Foile** (Jean, the Demented)—A French grand opera in five acts; music by A. L. Clapisson, libretto by Scribe, produced at Paris in 1848. Jean of Castile murders her husband, Philip I., through jealousy. The deed preys upon her mind till she loses her reason.

**Jeannot et Colin** (Jeannot and Colin)—French comic opera in three acts. Music by Nicolo Isouard, text by Etienne, produced at Paris, 1814. A favorite opera with the French, and produced at different periods throughout the Nineteenth Century.

**Jenny**—French comic opera in three acts. Music by M. Carafa, text by Saint-Georges, produced at Paris, 1829. Some of the songs were very popular for a while.

**Jockey, Le**

**Jenny Bell**—A French comic opera in three acts; music by Auber, text by Scribe, produced at Paris in 1855. Jenny Bell is an actress with whom the son of Lord Mortimer is madly in love.

**Jerusalem Delivree** (Jerusalem Delivered)—French opera in five acts, music by Persuis, words by Baour Lormain, produced in Paris, 1812.

**Jery and Bately**—German comic opera in one act, music by Kreutzer, words by Goethe, produced in Vienna, 1803.

**Jessonda**—German grand opera in three acts by Louis Spohr, text by Henry Gehe, first produced at Cassel in 1823. Place, Goa on the coast of Malabar; time, early in the Sixteenth Century. Jessonda, the young widow of the aged Rajah, is doomed by custom to be burned with her husband. She is rescued from this fate by the arrival of her early Portuguese lover, Tristan. Music of opera added much to Spohr's fame. This opera is still occasionally heard in Germany.

**Jeune Femme Colere, La** (The Young Shrew)—French comic opera in one act. Music by Boieldieu, text by Claparede, produced at St. Petersburg, 1805. Text is based upon Etienne's comedy by the same title. Music is excellent and in many respects equal to the composer's "Calife de Bagdad."

**Jeune Henri, Le** (The Young Henry)—Comic opera in two acts, music by Mèhul, words by Bouilly, produced at Favart, 1797. The overture, a beautiful piece of descriptive music, has become famous.

**Joanita**—French grand opera in three acts, music by G. Duprez, words by E. Duprez, produced in Paris, 1852. This opera had been presented in Brussels in 1851, under the title, "l'Abime de la Maladetta."

**Joan of Arc**—English opera in three acts, music by Balfe, words by Bunn, produced in London, 1837. The composer sang the part of Theodore in the first performance of the opera.

**Jocelyn**—French opera in four acts; music by Benjamin Godard, words by A. Sylvestre and Vic. Capoul, produced at Brussels, 1888. This opera attained only moderate success.

**Jockey, Le** (The Jockey)—French musical comedy in one act; music by Solié, text by Hoffmann, produced at

**Jockey, Le**

Paris in 1796. This little opera appeared several times annually for a number of years.

**Jaconde**—French comic opera in three acts, music by Isouard, words by Etienne, produced in Paris, 1814, revived later in Germany.

**Johann von Lothringen** (John of Lorraine)—Opera in four acts; music by Victorian Joncières, words by Gallet and Blau. First produced at Paris in 1885. A story of the Rhine country in the Twelfth Century.

**Jolie Persane, La** (The Beautiful Persian)—An opera in three acts, music by Lecocq, words by Leterrier and Vanloo, first produced in Paris, October 28, 1879.

**Jolanthe**—Lyric opera, music by Tschaiakowsky, libretto by his brother Modiste, produced in Russia in 1893. It appeared in Bremen in 1907. Text is based on a story by Henrik Hertz entitled "King Rene's Daughter." This daughter flees from the realities of life and revels in moonshine romance. The music is dreamy and enchanting.

**Jolie Fille de Perth, La** (The Fair Maid of Perth)—French comic opera in three acts. Music by Bizet, words by Saint-Georges and J. Ademis, produced at Paris, 1867. Scott's novel by this title is well known.

**Joseph in Egypt**—French opera in three acts, music by Mèhul, words by Alexander Duval, produced in Paris, 1807. The text follows the Bible story fairly accurately. The opera has disappeared from the French stage but is still sung in Germany.

**Josephine Sold by Her Sisters**—French comic opera in three acts, music by Victor Roger, words by Ferrier and Carré, English adaptation of the libretto by William von Sachs, first English production in New York, 1886. It had been previously sung in Paris.

**Journée aux Aventures, La** (The Adventurous Journey)—French comic opera in three acts, music by Mèhul, words by Chapelle and Mezieres, produced in Paris, November 16, 1816. It remained upon the stage for some time but is now no longer sung.

**Jovial Crew, The**—English opera, music by Arne, words by William Bates, produced in London, 1760.

**Judgment of Paris, The**—English

**Justinus**

opera, music by Arne, words from a masque by Congreve, produced in London, 1740.

**Judith**—Russian grand opera in five acts, music and words by Serov, produced in St. Petersburg, 1863. The story is a Biblical one. Judith murdered Holofernes and freed her native city of Bethulia. "Judith" is still in the repertory of Russian opera and fairly popular. It was Serov's first work for the stage.

**Jugement de Dieu, Le** (The Judgment of God)—French opera in four acts, music by August Morel, words by Carcassone, produced in Marseilles, 1860.

**Jugement de Midas, Le** (The Judgment of Midas)—French opera in three acts, music by Grétry, words by d'Hele, produced in Paris, 1778.

**Jugend Peter des Grossen, Die** (The Youth of Peter the Great)—German operetta in two acts, music by Weigl, words by Treitschke, produced in Vienna, 1814.

**Juif Errant, Le** (The Wandering Jew)—French opera in five acts; music by Halévy, text by Saint-Georges and Scribe, produced at Paris in 1852. Text is based on Eugene Sue's novel by the same title.

**Julie**—French operetta; music by Dezède, text by Monvel, produced at Paris in 1772. "Julie" appears in both German and French texts with the title "The Flowerpot."

**Julius Cæsar**—Italian opera by Handel, first produced at London, 1723. Subject is the great Roman.

**Jungfrau von Orleans, Die** (The Maid of Orleans)—Opera by Reznicek, produced in Prague, 1887. While the story is of French origin, the opera is distinctly Czechish.

**Junker Heinz** (Sir Henry)—Opera in three acts. Music by Karl von Perfall, text by Franz Grandour. First produced at Munich. Time, early part of the Eleventh Century; place, Swabia. Story is based upon Hertz's pretty poem, "Henry of Swabia." Libretto and music both excellent and popular in Germany at present time.

**Justinus**—Italian opera by Handel, produced at London in 1736. The hero was probably Justinian the Great, Byzantine emperor in the Sixth Century. The chief event of his reign was the publication of the Justinian code.



## K

**Kain and Abel**—German opera in three acts, music by J. P. Förtsch, text by Postel, produced at Hamburg in 1689. The story is the Bible story of the fratricide with some additions.

**Kais**—English opera, music by Reeve and Braham, produced in London, 1808.

**Kalasch ni Koff** (The Merchant of Moscow)—Russian opera in three acts, music by Rubinstein, words by Kulikoff, produced in St. Petersburg, 1880. The libretto is adapted from "Lermontoff." The scene is laid in the time of Ivan the Terrible.

**Kammenoi Gost** (The Stone Guest)—Russian opera in three acts. Music by Dargomyski, text after that by A. Pusckin, produced at St. Petersburg, 1872. Text is the well known story of Don Juah. The instrumentation, unfinished at the death of the composer, was added by Rimsky-Korsakov. It has never been popular, although its music has had a marked influence on Russian composition.

**Kanonikus von Mailand, Der** (The Canon of Milan)—An operetta with music and text by E. J. A. Hoffmann, produced at Warsaw in 1805. Text is adapted from a story by Alexander Duval.

**Kara Mustapha**—German opera in two parts of three acts each. Music by Johann W. Franck, text by L. von Bostel, produced at Hamburg, 1686. Part first depicts Kara Mustapha, a grand vizier, successful in his attempt to storm the imperial city of Vienna; part second describes the city's joy at his failure to hold the same.

**Kaschatschei der Unsterbliche** (Kaschatschei, the Immortal)—Russian opera, music and text by Rimsky-Korsakov, first produced at St. Petersburg in 1905. The enthusiasm at this performance is indescribable. Flowers and wreaths were showered upon the stage, addresses were delivered before the raised curtain until the police, stirred by too many words of "Freedom and Justice" closed the celebration.

**Kassya**—French opera in five acts. Music by Delibes. Produced in Paris,

1893. The opera was completed after the composer's death by Guirand.

**Katakomben, Die** (The Catacombs)—German opera in three acts. Music by Ferdinand Hiller, words by Moritz Hartmann, produced in Wiesbaden, 1862. A Greek slave, Lucius, is the head of a body of Christians, who hold their meetings in the Catacombs. The jealousy of his mistress, whose love he does not return, causes her to betray them to the Romans.

**Katharina, Sainte-Catherine d'Alexandrie**—Dramatic legend in three tableaux, music by Edgar Tinel, words by Leo Van Humstede, translated into French by Florimond Van Duyse, and first presented at the Theatre Royal de La Monnaie in Brussels, February 27, 1909. The work is founded upon incidents in the life of St. Katharine, who lived in Alexandria in the beginning of the Fourth century.

**Käthchen von Heilbronn, Das** (Kathrine of Heilbronn, or The Magic of Love)—German opera in four acts, music by Karl Reinthaler, libretto by Heinrich Bulthaupt. First produced at the opening of the Opera House at Frankfurt A/M, December 7, 1881. The theme is a romantic love story of the age of chivalry.

**Keolanthé**—English opera, music by Balfe, words by Fitzball, first produced in London, 1840, and in Vienna, 1853.

**Kerim**—French light opera in three acts, music by Alfred Bruneau, words by Milliet and Lavedau, produced in Paris, 1887. The story is an eastern one. Before the Emir can win the hand of his beloved, he is compelled to find some genuine tears. "Kerim" was the composer's first opera.

**Khovantschina**—Russian national music drama in five acts, music by Moussorgsky, finished in 1880 but not performed till later. The instrumentation of the opera was left to Rimsky-Korsakov. The opera is intensely national, the scene being laid in the time of Peter the Great. Some religious music is also introduced into "Khovantschina."

**King Arthur**

**King Arthur**—English opera, music by Henry Purcell, words by Dryden, the English poet, produced in London, 1691. The music was revised by Arne in 1770. The theme of the opera is King Arthur and the Knights of the Round Table. It is the composer's finest work.

**King Dodo**—Comic opera in three acts, music by Gustave Luders, words by Pixley, produced in Chicago, 1901.

**Kirke** (Circe)—Musical drama in three acts. Music and libretto by August Bungert, first produced in Dresden in 1898. Kirke is the first part of Bungert's "Odyssey" and is based upon the well known mythological story of Ulysses and Circe.

**Kirmess, Die** (The Kermess)—German operetta, music by Abt Vogler, text by Patrat, produced at Paris in 1783.

**Knight of Snowden, The**—English opera, music by Sir Henry Bishop, produced in London, 1811. The story is taken from Scott's "Lady of the Lake."

**Kobold, Der** (The Goblin)—A fairy opera in three acts. Music and text by Siegfried Wagner, produced at Hamburg in 1904. The text is rather loosely connected. Because he is the son of the great Richard Wagner, Siegfried has much to live up to. German audiences are very cordial to him though there is some doubt as to whether his music will live.

**König Drosselbart**—A fairy opera in three acts, music by Gustav Kulenkampf, text by Axel Delmar. First performed at Berlin in 1889. König Drosselbart is the name a young princess scornfully gives her royal suitor as she rejects him; but she regrets it and he forgives her and they live happily ever afterward.

**Königin Mariette** (Queen Marietta)—German comic opera in three acts, music by Ignaz Brüll, words by Tell and Genée, produced in Munich, June 16, 1883.

**Königin von Saba** (The Queen of Sheba)—German grand opera in four acts, music by Karl Goldmark, words by Mosenthal, produced in Vienna, March 10, 1875. It is a Biblical subject. Other characters be-

**Kyffhäuserberg, Der**

side the Queen are Solomon, Assad, and Sulamith. It is Goldmark's first opera.

**König Manfred** (King Manfred)—German grand opera in five acts. Music by Karl Reinecke, libretto by F. Roeber, produced at Wiesbaden, 1867. The hero is one of the last of the Hohenstaufen kings; he ruled over Sicily and Naples, was excommunicated by the Pope, and fell in battle in 1266.

**König, und der Kohler, Der** (The King and the Charcoal Man)—Comic opera, music by Dvořák, the Bohemian composer, produced in Prague, 1874.

**Korrigane, La**—A French ballet in two acts, music and text by C. M. Widor, first produced at Paris in 1880, and has ever since enjoyed a very successful run.

**Kosiki**—French operetta, music by Lecocq, words by Busnachliveat, produced at Paris, 1876.

**Kostchei, the Immortal**—Russian opera, music by Rimsky-Korsakov, produced in St. Petersburg, 1902. The subject of the opera is a Russian legend.

**Kreuzfahrer, Der** (The Crusader)—German opera in three acts. Music by L. Spohr, text by his wife, Marianna Spohr, produced at Cassel, 1845.

**Kriegsgefangene, Die** (The Prisoner of War)—Opera in two acts, music by Karl Goldmark, words by Emil Schlicht, first produced in Vienna, 1899. The scene is laid at Troy toward the close of the Trojan war.

**Kunihild**—German opera in three acts, music by Cyrill Kistler, produced in Sondershausen, 1884. The theme is the legend of Kynast in the Riesengebirge.

**Kuss, Der** (The Kiss)—Opera in two acts by Smetana. Libretto by Krasnohorska. Place, the Bohemian mountains near the frontier. Time, the Nineteenth Century. First produced at Prague in 1876.

**Kyffhäuserberg, Der**—German opera, music by Marschner, produced at Pressburg, 1817. The libretto is a one-act play written by Kotzebue, the German dramatist.

# L

**Labyrinth, Das** (The Labyrinth) — German opera or song-play in one act, music by Peter von Winter, words by Schikaneder, produced in Vienna, 1794. It was written as a continuation to Mozart's "Magic Flute."

**Lac des Fées, Le** (The Fairy Lake) — French grand opera in five acts, music by Auber, words by Melesville and Scribe, produced in Paris, 1839.

**Lady of the Manor, The** — English comic opera, music by James Hook, produced in London, 1778.

**Lady Teazle** — Comic opera, music by A. Baldwin Sloane, words by John Kendrick Bangs and Roger Penfield, produced in New York, 1905. This is a musical version of Sheridan's famous play "The School for Scandal."

**L'Agnese** — Italian opera by Paër, produced in Parma, 1810. The heroine is St. Agnes, who was beheaded in 303, because she scorned the love of Symphonius.

**Lago delle Fate, Il** (The Lake of Faries) — Opera in four acts, music by Augier, libretto derived from that written by Scribe for Auber's "Le Lac des Fées," first produced at Milan in 1878.

**L'Ajo Nell Imbarazzo** (The Preceptor in a Perplexity) — Italian comic opera. Music by Donizetti, produced at Rome in 1824. This same opera appears under the title "Don Gregario."

**Lalla Rookh** — French comic opera in two acts, music by Félicien David, words by Lucas and Carré, produced in Paris, 1862. The libretto is based upon Thomas Moore's poem.

**L'Altaque du Moulin** — French opera, music by Alfred Bruneau, produced in 1893. The scene is laid during the Franco-Prussian war.

**L'Amante Astuto** (The Astute Lover) — Opera by Garcia, produced at New York in 1826. The composer, himself a great singer, took part in the production. His operas were all successful, but have since been quite forgotten.

**L'Amant et le Mari** (The Lover and The Husband) — French comic

opera in two acts, music by Fétis, words by Etienne and Roger, first produced in Paris, 1820.

**L'Amant Jaloux** (The Jealous Lover) — French opera, music by Grétry, words by d'Hele, produced in Versailles, November 20, 1778. It retained its place on the stage a long time.

**L'Amant Statue** (The Statue Lover) — French comic opera in one act. Music by Dalayrac; text by Desfontaines, appeared at Paris, 1785. A lover imagines himself to appear before his mistress as an animated statue, and an amusing dialogue follows. Music is dainty and bright.

**L'Ambassadrice** (The Ambassadress) — French comic opera in three acts, music by Auber, words by Scribe and St. Georges, first produced in 1836.

**L'Amitié au Village** (Friendship in the Village) — French comic opera, music by Philidor, words by Desforges, produced in Paris, 1785.

**L'Amor Contadino** (Love in the Country) — Italian comic opera, music by Lampugnani, produced at Lodi in 1766.

**L'Amor Marinnaro** (A Seaman's Love) — German opera, music by Weigl, produced in Vienna, 1797.

**L'Amour et Psyche** (Cupid and Psyche) — French opera in one act by August Pilati, produced at Paris in 1856. Cupid forms the subject of countless European operas.

**L'Amour Romanesque** (The Romantic Love) — A one-act comic opera, music by Wölfl, text by d'Arm and Charlemagne. Produced at Paris in 1804.

**Landfriede, Der** (The Public Peace) — German romantic opera in three acts, music by Ignaz Brüll, words by Mosenthal, produced in Vienna, October 4, 1877. The libretto is adapted from Bauernfeld's comedy by the same name which is followed very closely. The peace was one proclaimed by Emperor Maximilian in the middle of the Sixteenth Century.

**Landgraf Ludwig's Brautfahrt** (Count Ludwig's Wedding Journey)

**Landgraf Ludwig's Brautfahrt**

— German grand opera in five acts, music by Eduard Lassen, words by Pasque, produced in Weimar, 1857. The hero is Ludwig IV. of Thuringia, the husband of St. Elizabeth.

**Langue Musicale, La** (The Language of Music) — French comic opera in one act, music by Halévy, words by Gabriel and Moreau, produced in Paris, 1830.

**L'An Mil** (The Year One Thousand) — French comic opera in one act. Music by Albert Grisar, text by Paul Foucher and Melesville, produced at Paris in 1837. Libretto is based on a revolt of some serfs. Both music and text are poor.

**Lanterne Magique, La** (The Magic Lantern) — French comic opera in one act. Music by Francesco Bianchi. Produced at Paris early in the Eighteenth Century. Though the music was pleasing it did not last long.

**Laodicea et Berenice** — Italian opera, music by Scarlatti, produced in Naples, 1701. Laodicea was the wife of Antiochus II. of Syria, put aside that he might marry Berenice.

**L'Apparition** (The Apparition) — French opera in two acts, music by Benoist, words by Germain Delavigne, first produced in Paris, 1848.

**L'Arbore di Diana** (The Tree of Diana) — Italian opera, music by Martin y Solar, words by da Ponte, produced in Vienna, 1785.

**L'Arbre Enchanté** (The Enchanted Tree) — Comic opera in one act, music by Gluck, first produced in Vienna, 1759. The plot is taken from a vaudeville by Vade called "Poirier."

**L'Arcadia in Brenta** — Italian comic opera, music by Galuppi, words by Goldoni, produced in Venice, 1749. It was the first of Galuppi's comic operas and was very successful.

**L'Artisan** (The Artisan) — French comic opera in one act. Music by Halévy, text by Saint-Georges and Simonnin, produced at Paris, 1827. L'Artisan marks Halévy's debut as a comic opera composer and was a great success.

**L'Aspirant de Marine** (The Midshipman) — French comic opera in two acts. Music by Theodore Labarre, text by Rochefort and Decomberousse, produced at Paris, 1834. The music of this opera won Labarre great distinction.

**L'Assedio di Firenze** (The Siege

**L'Eclair**

of Florence) — Italian opera, music by Bottesini, words by Manetta and Corghi, produced in Paris, 1856. The libretto is adapted from Guerrazzi's novel by the same name.

**L'Assedio di Leyda** (The Siege of Leyden) — Italian opera, music by Petrella, produced in Milan, 1856. The title gives the subject of the opera; its heroine is Elnava.

**Lasthenus** — French opera in one act, music by Hérold, words by Chaillon, produced in Paris, 1823. The plot is taken from "Voyages d'Antenor en Grece," by Lantier.

**L'Astuzie Femminili** (Women's Deceit) — Italian opera, music by Cimarosa, words by Métastase, produced in Naples, 1793.

**L'Auberge de Bagneres** (The Tavern of Bagneres) — French comic opera in three acts, music by C. S. Catel, words by Jalabert, produced in Paris, 1807.

**L'Avaro** (The Miser) — Italian opera, music by C. Brizzi, text by Romania, produced at Bologna in 1877.

**L'Avengle de Palmyre** (The Blind Man from Palmyra) — French comic opera by Rudolphe, libretto by Desfontaines, produced at Paris in 1767. The blind man of Palmyra recovers his sight and immediately recognizes his sweetheart among all the other girls.

**Law of Java, The** — English opera, music by Sir Henry Bishop, presented in London, 1822.

**Lazarus** (The Resurrection) — Religious opera. Music by J. H. Rolle, text by A. H. Niemeyer, produced at Leipzig, 1777.

**Lazzarone, Le; ou, Le Bienvient en Dormant** — French opera in two acts, music by Halévy, words by St. Georges, produced in Paris, 1844.

**L'Eau Merveilleuse** (The Miraculous Water) — A French operetta; music by Grisi, text by Sauvage; produced at Paris in 1839. The text is very similar to that of "Der Dorfbarbier."

**L'Ebreo** — Melodramatic Italian opera by Apolloni, words by Boni, produced in Venice, Naples and Milan in 1855.

**L'Eclair** (The Lightning) — Comic opera in three acts, music by Halévy, text by Planard and Saint Georges, first produced at Paris, 1835. Place, near Boston, Mass.; time, 1790. Most

**L'Eclair**

familiar number in this opera is "Call Me Thine Own." L'Eclair added greatly to Halévy's success.

**L'École de la Junesse; ou, Le Barnevelt Français** (The School of Youth; or, The French Barnevelt) — French opera, music by Duni, words by Anseaume, produced in Paris, 1765. The plot is taken from Thompson's tragedy, "Barnevelt; or, The Merchant of London." This is one of the first French operas in which the dialogue is spoken and intermixed with songs.

**L'Écossais de Chatou** (The Scotchman of Chatou) — A French operetta in one act; music by Delibes, text by Gille and Jaime, produced at Paris in 1869. A Scotchman builds a beautiful little palace in Chatou and welcomes all strangers to come and be his guests, but when no one makes use of his hospitality, he investigates and finds that his servants have ordered all visitors away in order that they may live in idleness.

**Ledia** — Opera, music by Zubiaurre, words by Cardenas, first produced in Madrid, 1877.

**L'Education Manquée** (An Education Wanting) — French operetta, music by Chabrier, produced May 1, 1879.

**Leheman** (A Tour of Neustadt) — French comic opera in three acts. Music by Dalayrac, text by Marsollier, produced at Paris, 1801.

**Leila** — Czechish grand opera in four acts. Music by Karl Bendl, text by Elise Krasnohorski, produced at Prague in 1868.

**L'Enfant Prodigue** (The Prodigal Son) — French opera in five acts, music by Auber, words by Scribe, produced in Paris, 1850. The Bible story of the Prodigal Son has been greatly elaborated. The Oriental setting presents opportunities for much that is beautiful in music and stage settings.

**L'Enfant Roi** (The Child as King) — Lyric comedy in five acts, music by Alfred Bruneau, text written by Emile Zola, shortly before his death; produced first at Paris in 1905. Scene is laid in Paris in the present time. The baker suspects his wife of having a youthful lover. This young man turns out to be the woman's illegitimate son. Jealous of her love for this boy he sends the youth away, but the

**Lequel**

mother leaves too. Her husband grieves so for her that she returns to him. When the young man wishes to leave for America the baker's heart softens toward him, and he adopts him as his son. This opera scored a greater success than "Messidor." Both libretto and music are a credit to their authors. Interest in the play increases with each act.

**Léocadie** — French comic opera in three acts; music by Auber, text by Scribe and Melesville, produced at Paris in 1824. Léocadie is a young girl who brings up her illegitimate child with great tenderness and care. Her betrayer becomes her lover and marries her.

**Leonce** (The Adopted Son) — French musical comedy in two acts. Music by Niccolò Isouard, text by Marsollier, produced at Paris, 1805. Libretto is one of Marsollier's best efforts, and many songs of the opera were popular for years.

**Leonidas; ou, Les Spartiates** (Leonidas; or, The Spartans) — Opera in three acts, music by Persuis and Gresnick, words by Pixerecourt, produced in Paris, 1799.

**Leonora** — Opera, music by William H. Fry, words by Joseph R. Fry, first produced in Philadelphia, 1845. This is the first American opera worthy of the name.

**Léonore; ou, L'Amour Conjugal** (Elenore; or, Conjugal Love) — Musical drama in two acts; music by Gaveaux, text by Bouilly, produced at Paris in 1798. A historical incident furnishes the basis for the text. In order to save her husband, Elenore, a French noblewoman, disguises herself and gains entrance to her husband's prison.

**L'Épreuve Villageoise** (The Village Trial) — French comic opera in three acts. Music by Grétry; text by Desforges, produced at Paris, 1784. The plot is very slight, taking on the character of a vaudeville performance. The music is excellently suited to the text and a credit to the composer.

**Lequel** (Which One) — French comic opera in one act; music by Aimé Leborne, text by Ancelot and Dupont, produced at Paris in 1838. A rich man tries the experiment of having his son and a strange boy brought up together without their knowing which is which. The experiment proves the

## Lequel

son to be the weaker character of the two.

**Lerment; ou, les Faux Monneyeurs, Le** (The Oath of the Counterfeiters) — French grand opera in three acts, music by Auber, words by Scribe and Mazeres, produced in Paris, 1832.

**L'Errore Amoroso** (A Loving Blunder) — Italian opera, music by Jomelli, produced in Naples, 1737. The opera was first given under the name of Valentino.

**L'Esclave** (The Slave) — French grand opera in four acts, music by Membree, words by Fouscier and Got; produced in Paris, 1874.

**L'Esclave du Camoens** (Camoens' Slave) — A French comic opera in one act. Music by Flotow, text by Saint Georges, produced at Paris, 1843. Historically, Camoens, the famous Portuguese poet, had a faithful slave. In the opera the servant becomes a female slave whom the poet loves and marries.

**Lestocq** (Love and the Intrigue) — French comic opera in four acts. Music by Auber, text by Scribe, produced at Paris, 1834. Story is historic. Lestocq, the French physician, formerly a favorite of the Czar, organizes a conspiracy which places Elizabeth, daughter of Peter the Great, upon the Russian throne. Lestocq is perhaps Auber's poorest effort; the music lacks character.

**L'Esuli di Roma** — Italian opera, music by Donizetti, words by Gilarioni, presented at Naples, 1829.

**L'Étoile** (The Star) — French operetta, music by Chabrier, words by Leterrier and Vanloo, produced in Paris, Nov. 28, 1877.

**L'Étoile de Seville** (The Star of Seville) — French grand opera, music by Balfe, words by Lucas, produced in Paris, 1845. The libretto is adapted from a play of de Vega's.

**L'Étoile du Nord** — Opera in three acts, music by Meyerbeer, words by Scribe, first presented Feb. 16, 1854, at the Opera Comique, in Paris. The same in Italian was given at Covent Garden, London, July 19, 1855, under the title "La Stella del Nord." It has been produced in English as "The Star of the North." The opera opens in Finland and presents Czar Peter the Great disguised as a shipwright. Peter falls in love with Catharine, a cantiniere and they are

## Lia

betrothed. Her brother, George, has just married, and, to save him from conscription, Catharine disguises herself and goes to the war. There she sees Peter making love to another girl, and is so overcome that she disobeys orders and is about to be shot. She escapes, but goes mad with her grief. At length Peter finds her, restores her to reason by playing upon his flute, and makes her his bride.

**L'Étranger** — French opera in two acts, music and words by Vincent d'Indy, produced in Brussels, Jan. 7, 1903.

**Lettre de Change, La** (The Bill of Exchange) — A French comic opera in one act; music by Bochsá, text by Planard; produced at Paris in 1815. The opera is no longer sung.

**L'Heritier de Paimpol** (The Heir of Paimpol) — French comic opera in three acts. Music by Christian Bochsá, words by Sewrin, produced at Paris, 1814.

**L'Heure Espagnole** (The Muleteer's Hour) — Comic opera in one act by Ravel. Libretto by Franc-Nohain. Place, Spain. Time, the Nineteenth Century. First produced in Paris in 1909.

**L'Homme Sans Facons** (The Informal Gentleman) — French comic opera in three acts; music by R. Kreutzer, text by Sewrin; produced at Paris in 1812. The opera has long since been forgotten.

**L'Hôtellerie Portugaise** (The Portuguese Inn) — French comic opera in one act, music by Cherubini, words by Aignan, first produced in Paris, 1798.

**L'Huitre et les Plaideurs** (The Oyster and the Litigants) — French comic opera in one act. Music by Philidor, text by Sedaine, produced at Paris in 1759. Two people quarrel over an oyster, the first claims it because he saw it first, the second because he picked it up. The high court settles the dispute by giving each one-half of the shell and himself the oyster. It is a comic satire on the great amount of legal process that is wasted over trivial cases. Also known as "Le Tribunal de la Chicane."

**Lia** — Italian opera, music by Francesco Schira, words by Marcello, produced in Venice during the carnival of 1776. Some regard it as rivaling "La Servaggia," his best opera.

**Liberty Hall**

**Liberty Hall**—English opera, music and words by Charles Dibdin, produced in London, 1785. It contains the seaman's song "Jack Ratlin," still popular today.

**Libussa**—German romantic opera in three acts, music by Conradin Kreutzer, words by Bernard, produced in Vienna, Dec. 4, 1822.

**Libussa**—Czechish opera in three acts, music by Smetana, words by Wenzig, produced in Prague, 1881.

**Lichtenstein**—German romantic opera in five acts, music by Lindpaintner, words by Dingelstedt, produced in Stuttgart, 1846. The libretto is based upon Hauff's novel by the same name.

**Liden Kirsten** (Little Christie)—Danish romantic opera in three acts, music by Johann P. E. Hartmann, text by Andersen, produced with success at Copenhagen in 1846.

**L'Idol Cinese** (The Chinese Idol)—Italian comic opera, music by Paisiello, produced in Naples, 1767.

**Liebeskampf Der** (Love's Battle)—Opera in two acts, music and text by Meyer-Helmund. First produced at Dresden, 1892. Story of a Corsican sailor who returns after years of absence to find his wife married to another. One of the prettiest songs is a charming love duet "Die Sonne neigt sich" (The Sun is Setting).

**Liebestrank Der** (The Love Potion) (L'Elisir d'Amore)—Comic opera in two acts, music by Donizetti, text by Romani, translated into German by J. C. Grünbaum. First produced at Milan, 1832. Scene, Italian village at the beginning of 1800. Story same as Auber's "Philtre."

**Liebesverbot Das** (Love's Prohibition)—German comic opera, music and words by Richard Wagner, produced in Magdeburg, 1836. The libretto is a free adaptation of Shakespeare's "Measure for Measure." The opera was first given under the title "Die Novize von Palermo," (The Novice of Palermo).

**Life for the Czar** (Zarskaja Skisu)—Russian grand opera in five acts, music by Glinka, text by Jonkowski, first produced at St. Petersburg in 1836. The hero of the story is Ivan Sussanina, a peasant, who forfeits his life to the Poles, whom he has deceived, in order to save the Czar. This opera marks the birth of national opera

**L'Incoronazione di Poppea**

in Russia, with it and its successor, Glinka justly earned the title, "Father of Russian Music." The text is romantic and full of national color and the music is decidedly Russian, built upon national motifs. The success of this first national opera was immediate and overwhelming. The Czar was present at its first production and sent Glinka a valuable ring as a token of his pleasure. Though such a great favorite in Russia this opera is little known away from its native soil.

**Light of Asia, The**—Grand opera by Isodore de Lara, produced at Covent Garden, London, June 11, 1892. The libretto is founded upon Edwin Arnold's poem by the same name.

**L'Île Sonnante** (The Resounding Isle)—French comic opera in three acts, music by Monsigny, words by Celler, produced in Paris, 1768.

**Lili-Tsee**—Opera in one act, music by Franz Curti, words by Wolfgang Kirchbach, first produced at Mannheim, in 1896. The story is a Japanese fairy tale in which a hand-mirror, an unknown object to the people in this simple Japanese village, causes many amusing incidents.

**Lily of Leoville**—Comic opera in three acts, music by Ivan Caryll, words by Felix Remo and Alfred Murray, lyrics by Clement Scott, presented for the first time in London, at the Comedy Theatre, May 10, 1886.

**L'Impresario in Augustie** (The Director in a Predicament)—Italian comic opera, music by Cimarosa, produced at Naples in 1795. A popular opera in Italy and in France.

**Lina**—Italian opera, music by Pedrotti, words by Marcello, produced in Verona, 1840. It was Pedrotti's first opera. To its success was due his appointment in Amsterdam as conductor of the Italian opera there.

**L'Inconnue Persécutée** (The Stranger Persecuted)—Opera in three acts, music by Pasquale Anfossi, words by Rosoy, produced in Rome, 1773. A French adaptation by Rochefort was presented in Paris, 1781.

**L'Incoronazione di Poppea** (The Coronation of Poppea)—Italian opera, music by Monteverde, produced in Venice, 1642. This is the last great work of the composer and the only one of his operas, except Orfeo, which has been preserved.

**L'Infante di Zamora**

**L'Infante di Zamora** (The Prince of Zamora) — French comic opera in three acts, music by Paesiello, text by Framery, produced in Paris in 1789. The text is based upon Paesiello's "Frascatana." The music is charming and was a great favorite in Paris.

**L'Inganno Felice, or L'Inganno Fortunato** (The Fortunate Blunder) — Comic opera in one act, music by Rossini, produced in Venice during the carnival of 1812. This was one of Rossini's first operas and at once became very popular.

**L'Intrigue aux Fenêtres** (A Widow's Intrigue) — A French comic opera in one act, music by Niccolò Isouard, text by Bouilly and Dupaty, produced at Paris, in 1805.

**Lionel and Clarissa** — English opera, music by Dibdin, words by Bickelstaff, produced in London, 1768. The music was partly original and the remainder taken from other composers.

**L'Irato, ou, L'Emporté** — Comic opera in one act, music by Méhul, words by Marsollier, produced in Paris, 1801.

**Lisbeth** — French operetta in three acts; music by Grétry, text by Favieres, produced at Paris in 1797.

**List Gegen List** (Cunning Against Cunning) — German operetta, music by I. von Beeke, text by G. Spaur, produced at Vienna in 1785. The opera was also called "The Bell Has Told Twelve."

**Little Corporal, The** — Opera in three acts by Engländer. Libretto by Harry B. Smith. Place, France and Egypt. Time, 1798-1799. First produced at Rochester, N. Y., in 1898.

**Lituani, I** (The Lithuanians) — Italian opera in three acts, music by Ponchielli, words by Ghislanzoni, produced in Milan, 1874. The libretto is founded upon a poem by Mickiewicz.

**Lobetanz** (Dance of Praise) — Opera in three acts, music by Ludwig Thuille, words by Otto Julius Bierbaum. A poet-musician restores the princess to health by his music, they fall in love and the poet is sentenced to death as a magician. Again the princess pines away, the musician restores her, and in his happiness the king consents to their union.

**Locataire, Le** (The Lodger) — French comic opera in one act, music by Gaveaux, text by Sewrin, produced at Paris in 1800. This opera is full

**L'Olimpiade**

of comedy, and the different airs are very musical and were great favorites with French opera singers.

**Lock and Key** — English opera, music by William Shield, words by Prince Hoare, produced in London, 1796.

**Lodoiska** — French opera in three acts, music by Cherubini, words by Fillete-Loreaux, produced in Paris, July 18, 1791. The opera was given with great success.

**Lodoiska; ou, Les Tartares** (Lodoiska; or, The Tartars) — French opera in three acts, music by Rudolphe Kreutzer, words by Dejaure, produced in Paris, August 1, 1791. The overture to the opera and the Tartars' March were for a long time great favorites.

**L'Oeil Crève** — Opera in two acts, music and words by Hervé, first produced in Paris, 1867. This was presented in London, in 1872. An English version called "Hit or Miss" was given in London, 1868, another in 1872, and still another termed "Shooting Stars," in 1877.

**L'Officier Enlevé** — French comic opera in one act, music by C. S. Catel, text by Duval, produced at Paris, 1819.

**L'Officier et le Paysan** (The Officer and the Peasant) — French comic opera in one act, music by C. F. Kreube, text by A. Dartois, produced at Paris in 1824.

**L'Offrande à la Liberté** (Offering to Liberty) — French revolutionary opera, music by Gossec, produced in Paris, 1792. The air of the Marseillaise with slight changes in the music was introduced into the opera with great effect.

**L'Oie du Caire** (The Goose of Cairo) — A combination by Victor Wilder of two unfinished operas of Mozart, "L'Oca del Cairo" (The Goose of Cairo), and "Lo Sposo Deluso" (The Deluded Husband). It was produced in France and England in 1867. The story turns upon an enormous goose, inside of which a lover is introduced into his mistress' garden.

**L'Olimpiade** — Italian opera, music by Pergolesi, words by Métastase, produced in Rome, 1735. This libretto has been oftener used by composers than any other one of this writer's. The opera was very coldly received and its lack of success is said to have hastened Pergolesi's death.



**L'Olimpiade**

**L'Olimpiade**—Italian opera, music by Sarti, words by Métastase, produced in Florence, 1755. The libretto is Métastase's most popular one.

**Lombardi Alla Prima Crociata, I** (The Lombards in the First Crusade)—Italian opera in four acts, music by Verdi, text by Solera after Grossi's poem, produced at Milan, 1843. The libretto is fervently religious, almost tempestuous, while the music, equally strong, is sweet and charming. This opera appeared at Paris in 1847 in a somewhat changed form, in French, under the title "Jerusalem."

**L'Ombre**—Comic opera, music by Flotow, words by St. Georges, first produced in Paris, 1870. An English version by Gilbert à Beckett, entitled "The Phantom," was presented in London, 1878. The opera scored a great success in all the capitals of Europe.

**L'Oncle Valet**—French comic opera in one act, music by D. D. Maria, text by A. Duval, produced at Paris in 1798.

**L'Opera Comique**—A French vaudeville opera in one act, music by Della Maria, text by Dupaty and Segur, produced at Paris in 1798.

**Lord of the Manor**—English opera, music by William Jackson, words by General Burgoyne, produced in London, 1780.

**Lorelei. Die (The Loreley)**—German opera in four acts, music by Max Bruch, words by Geibel, the German poet, produced in Mannheim, 1863. It is based on the famous Rhine Legend of the same name.

**L'Orfanella di Ginevra (Orfanella of Geneva)**—Italian opera in two acts, music by Luigi Ricci, words by Ferretti, produced in Naples, 1829. It was a success at the time.

**L'Oriflamme**—French opera in one act, music by Méhul, Paër, Berton, and Kreutzer, words by Etienne and Baour-Lormain, produced in Paris, Jan. 31, 1814, on the occasion of the approach of the allied armies. The oriflamme is the oblong red flag, the royal standard of France.

**Lorle**—Opera in three acts, music by Alban Foerster, text by Heinrich Schefsky, first produced at Dresden, 1891. Libretto adapted from Auerbach's little Black Forest village story "Die Frau Professorin" (The Professor's Wife.) The songs are sweet

**Lucinda ed Artemidoro**

and touching and the opera is very popular.

**Lorraine**—Opera in three acts by Rudolph Dellinger. Libretto by O. Walther. English version adapted by W. J. Henderson. Place, France. Time, Seventeenth Century. First produced at Hamburg in 1886. English version produced in New York in 1887.

**Lotario**—Italian opera by Händel, first produced at London, 1729. Title is identical with "Lothario," a gay deceiver.

**Lottchen am Hofe (Lottie at Court)**—German operetta in three acts, music by Adam Hiller, words by Weisse, produced in Leipzig, 1769. It was one of the first of German operettas, and was exceedingly popular when first produced.

**Louis IX. en Egypt**—French opera in three acts, music by Le Moyné, words by Guillard and Andrieux, produced in Paris, 1790.

**Loup Garou, Le (The Werwolf)**—French comic opera in one act, music by Mlle. L. A. Bertin, text by Mazères and Scribe, produced at Paris in 1827.

**Love in a Village**—English opera, music by Arne, partly original and partly selected, words by Bickerstaff, produced in London, 1762.

**Love in the East**—English opera, music by Linley, produced in London, 1788.

**Love Makes a Man, or The Fop's Fortune**—An English comedy, music by Gottfried Finger, text by C. Cibber, produced at London in 1698.

**Love's Lottery**—Comic opera, music by Julian Edwards, words by Stanislaus Stange, produced in New York, 1904. The opera was especially written for Mme. Schumann-Heink.

**Love's Triumph**—English opera in three acts, music by William Wallace, words by J. R. Planché, produced in London, 1862.

**Lucile**—French musical comedy in one act, music by Grétry, words by Marmontel, produced in Paris, 1769. It contains the famous quartet, "Ou pent-ou etre mieux qu-au sein de sa famille," "Where can one be better than in the bosom of one's family?" which has been sung on several historical occasions.

**Lucinda ed Artemidoro**—Italian opera in three acts by Paesiello, produced at St. Petersburg in 1782.

**Lucio Papiro**

**Lucio Papiro** (Lucius Papirus) — Italian operas, music by numerous Italian and German composers. Hasse's opera appeared at Dresden in 1840 and Paisiello's was produced at Naples in 1767. They used the libretto by Zeno which was used by all composers after 1719. Lucio Papiro was the splendid Roman consul, general and dictator who won a victory over the Samnites in 309 B. C.

**Lucio Silla** (Lucius Sulla) — Italian opera, in three acts, music by Mozart, words by Gamera, revised by Métastase, produced in Milan, 1772. The hero is the famous Roman general and statesman.

**Lucio Vero** (Lucius Verus) — Opera by Torri, text by Zeno, produced at Munich in 1720. Vero was the adopted son of Emperor Antonius Pius, and was himself the colleague of Emperor Marcus Aurelius.

**Lucky Star, The** — Comic opera, music by Ivan Caryll, libretto founded upon the French by Leterrier and Vanloo and an American version by Goodwin and Morse, first produced in London, 1899.

**Lucullus** — Burlesque opera in three acts, music and words by Meyer-Helmond, first produced at Riga in 1905. The libretto is very poorly adapted from a drama by Kotzebue. Lucullus is a wealthy nobleman who lived in the First Century. His life of luxury was spent in revels of all sorts in which he finds his son to be a chip of the old block and the two have some difficulty in escaping the eager eye of Lucullus' wife. This opera has appeared in Italy and in nearly all of the large German cities.

**Ludovic** — French comic opera in two acts, music by Hérold and Halévy, text by Saint Georges, produced

**Macht des Liedes, Die**

at Paris in 1833. Hero is a young Corsican who convinces his sweetheart of his love by attempting to shoot his rival. Hérold left the music unfinished and Halévy completed it.

**Luisa Miller** — Italian opera in four acts, music by Verdi, words by Cammarano, produced in Naples, 1849. The libretto is adapted from Schiller's drama, "Kabale und Liebe."

**Lully et Quinault; ou, Le Dejeuner Impossible** (Lully and Quinault; or, the Impossible Breakfast) — French comic opera in one act. Music by Isouard, text by Gaugvian-Nanteuil, produced at Paris, 1812.

**L'Ultimo Giorno di Pompeia** (The Last Day of Pompeii) — Italian opera by Giovanni Paccini, produced in Naples in 1825.

**L'Une Pour l'Autre** (One for the Other) — French comic opera in three acts, music by Isouard, text by Etienne, produced at Paris in 1816.

**Luretti** — Comic opera in three acts, music by Offenbach, words adapted from the French by Frank Desprez and Alfred Murray, lyrics by Henry S. Leigh, produced at the Avenue Theatre, London, 1883.

**Lustige Schuster, Der** (The Merry Cobbler) — This comic opera forms the second part of the well known and oft-composed opera "The Devil to Pay." It first appeared in English and there spread to the continent, appearing under different titles. The first part of this opera is known as "The Wives Metamorphosed." See "The Devil to Pay."

**Lutheir de Vienna, Le** (The Lute-maker of Vienna) — French comic opera in one act, music by Monpou, text by Saint Georges and Leuven, produced at Paris, 1836. Music had little merit and it was short lived.

**M**

**Macbeth** — Italian opera in four acts, music by Verdi, words by Cammarano, produced in Florence, 1847. The libretto is based upon Shakespeare's tragedy.

**Maccabees, The** — Russian opera in three acts, music by Rubinstein, words by Mosenthal, produced in Berlin,

April 17, 1875. The text is adapted from Ludwig's drama. The story is the biblical one of Judas Maccabeus.

**Macht des Liedes, Die** (The Power of Song) — Comic opera in three acts, music by Peter J. Lindpaintner, text by Castelli, produced at Stuttgart, 1836.

**Maçon, Le**

**Maçon Le** (The Mason) — Comic opera in three acts, music by Auber, words by Scribe and Delavigne, first produced at the Opera Comique, Paris, May 3, 1825. The plot is founded upon an adventure of a mason named Robert, in the suburbs of St. Antoine at Paris, in 1788.

**Madame Chrysanthème** — French lyrical opera, music by Messager, produced in Paris, 1893. The subject is a Japanese one. The libretto is founded upon Pierre Loti's novel by the same name.

**Madame Favart** — Comic opera in three acts, music by Offenbach, words by Chivot and Durn, first produced at the Folies-Dramatiques, Paris, Dec. 28, 1878. An English version by H. B. Farne was performed at the Strand Theater, London, April 12, 1879, and the opera was revived at the Avenue Theater, London, March 11, 1882. Madame Favart was the wife of a composer who lived in the latter part of the Eighteenth Century. The opera is one of Offenbach's best.

**Madame Gregoire, ou La Nuit du Mardi-Gras** (Madame Gregoire, or The Night of Mardi-Gras) — French comic opera in three acts, music by A. L. Clapisson, text by Scribe and Boissieux, produced at Paris in 1861.

**Madcap Princess, A** — Comic opera, music by Ludwig Engländer, words by Harry B. Smith, produced in New York, 1904. The plot is taken from "When Knighthood Was in Flower."

**Mädchenherz, Das** (The Heart of a Lass) — Opera in four acts, music by Crescenzo Buongiorno, German text by Ludwig Hartmann after the Italian by Luigi Illica, produced at Cassel in 1901. Its first production attracted a large audience from different parts of Germany and Italy and it was accorded the greatest enthusiasm.

**Mädchen vom Lande, Das** (The Country Girl) — Romantic comic opera in three acts, music by Suppé, words by Karl Elmar, produced in Vienna, 1847.

**Mademoiselle de Belle-Isle** — Opera by Samara, text by Paul Milliet, first produced at Genoa in 1905. Libretto is adapted from Alexandre Dumas père, and the story is enacted at Chantilly on June 25 and 26, 1726. The Marchioness of Prie loves the Chevalier d'Aubigny who is affianced to Mlle. Richelieu, a former lover

**Magic Opal, The**

of the Marchioness, makes a wager that he can win the first lady who appears in the park, provided she is young and beautiful. It happens that Mlle. de Belle-Isle is the first to pass by. Then comes the terrible duel between the Chevalier and Richelieu. This opera is by far the best Samara has written; it is an excellent production and is deservedly popular.

**Mademoiselle de Guise** — French comic opera in three acts, music by Solié, text by Dupaty, produced at Paris in 1808. The libretto is part fiction and part fact, the historical color being taken from the history of Charlemagne.

**Mademoiselle Modiste** — Comic opera in two acts, music by Victor Herbert, words by Henry Blossom, produced in New York, 1906. A great hit with Fritzi Scheff in the title role.

**Madone, La** (The Madonna) — French comic opera in one act, music by L. B. Lacombe, words by Carmonche, produced in Paris, 1861.

**Maestro di Musica, Il** (The Music Master) — A famous Italian opera buffa for three persons, by G. B. Pergolesi, produced at Naples in 1731. The music master attempts to prepare Lauretta for the stage and during the preparation many a thrust is made at the screeching method of singing. A theatre manager proposes to Lauretta but she refuses him and accepts the music master, much to the chagrin of the theatre manager.

**Mage, Le** (The Philosopher) — French opera in five acts, music by Massenet, produced in Paris, 1891. It is inferior to Massenet's best work.

**Magellone** — German opera, music and text by Dr. Krönlein, produced at Karlsruhe in 1874. The text is based on the tale in which the Princess Magellone of Naples flees with her lover Peter of Province, in order to escape marrying a man whom she did not love. In their fright they lose each other, but after long wandering the lovers are united.

**Magicienne, La** (The Magician) — French opera in five acts, music by Halévy, words by St. Georges, produced in Paris, 1858. The plot is derived from an old legend.

**Magic Opal, The** — Light opera in two acts, music by Senor Albemz, words by Arthur Lau, first produced at the Lyric Theater, London, Jan. 19,

**Magic Opal, The**

1893. This play was revised and re-christened "The Magic Ring," under which title it appeared at the Prince of Wales' Theatre, London, April 11, 1893.

**Magnelone**—Musical drama in one act, music by Edmond Missa, text by Michel Carré, first produced at Paris, 1908. In order to protect her lover, the smuggler, from the watchful eye of the guard, Magnelone coquettes with the latter. The smuggler sees the two together, and ignorant of Magnelone's intention, he becomes jealous and kills the watchman. Missa is an apt pupil of Massenet and has very pleasingly employed the provincial folk music.

**Mahmoud**—English opera, music by Storace, words by Prince Hoare, produced in London, 1796. Storace was engaged in writing this when he died and the work was completed by Kelly.

**Mahomet II.**—French opera, music by Jadin, words by Saulmér, produced in Paris, 1803. Mahomet II. was Sultan of Turkey from 1444 to 1453.

**Maidens of Schilda, The**—German comic opera, music by Förster, words by Bunge, produced in Neu-Strelitz, 1887. The scene is laid in the Eighteenth Century in Schilda, which in Germany is synonymous with narrow mindedness.

**Maid Marian**—English comic opera in three acts, music by Reginald de Koven, words by Harry B. Smith, produced in Philadelphia, Nov. 4, 1901. The opera is a sequel to Robin Hood. The scene is laid in Palestine and Sherwood Forest in England in the time of Richard Cœur de Lion.

**Maid of Artois, The**—English grand opera in three acts, music by Balfe, words by Bunn, produced in London, 1836. The song "The Light of Other Days," occurs in this opera. It is still sung and at the time it appeared was one of the most popular in England.

**Maid of Honor, The**—English opera in three acts, music by Balfe, words by Fitzball, produced in London, 1847. The libretto is adapted from "Lady Henriette" by Saint Georges.

**Maid of the Mill, The**—English opera, music by Dr. Samuel Arnold, words by Bickerstaff, produced in London, 1814.

**Major Palmer, Le**

**Mainacht, Die (May Night)**—Russian opera, music and words by Rimsky-Korsakov, produced in St. Petersburg, 1880. The opera has never been sung outside of Russia, but it is highly regarded there.

**Maison à Vendre (A House for Sale)**—French comic opera in one act, music by Dalayrac, words by Alexander Duval, produced in Paris, 1800.

**Maître Chanteur, Le (The Mastersinger)**—French opera in two acts, music by Limnander, words by Henri Frianon, produced in Paris, 1853. The Meistersinger is the Emperor Maximilian, who thus disguises himself to right the wrongs of his people.

**Maître Claude (Master Claude)**—Comic opera in one act, music by Cohen, words by St. Georges and Leuven, produced in Paris, 1861. The plot is founded upon a supposed incident in the life of the painter, Claude Lorrain.

**Maître de Chapelle, Le**—French comic opera in two acts, music by Paër, words by Madame Gay, produced in Paris, 1821.

**Maître de Musique, Le (The Music Master)**—French comic opera in one act, music by F. Horzizki, produced at Rheinsberg about 1790.

**Maître en Droit, Le (The Master in the Right)**—French comic opera in two acts, music by Monsigny, words by Lemonnier, produced in Paris, February 13, 1760.

**Maître Griffard**—French comic opera in one act, music by Delibes, words by Mestepès, produced in Paris, 1857.

**Maître Peronilla**—Comic opera in three acts, music by Offenbach, first produced in Paris, 1878. The matrimonial complications of Manoela, who is united to one husband by a civil marriage, and to another by the church, form the basis of the plot.

**Maître Wolfram**—French comic opera in one act, music by Ernest Reyer, words by Méry and Gautier, produced in Paris, 1854. It has been revived since, but is now no longer sung.

**Major Palmer, Le (Major Palmer)**—French comic opera in three acts, music by Bruni, text by Piqualt-Lebrun, produced at Paris in 1797. "Major Palmer" is made up of a series of improbabilities.

**Mala Vita**

**Mala Vita** (A Misspent Life) — Italian dramatic opera in three acts, music by Humbert Giordano, text by Daspero, first produced at Rome in 1892. Story is based upon a strangely repulsive play by the same name. At the time this opera was written the Italian public had a craving for morbid melodramatic stuff, and this opera made an immense hit. In 1897 it appeared in a revised form at Milan under the title "Il Voto" (The Religious Vow).

**Malek-Adel** — Italian opera by G. Niccolini, produced at Verona in 1830. The hero, Malek-Adel, was a Saracen general during the Third Crusade. He fell in love with Mathilde, sister of Richard the Lion-hearted. She was, however, engaged to marry another, but both she and Malek-Adel died before their love affair could be adjusted.

**Malhem d'être Joie, Le** (The Misfortune of Being Pretty) — French comic opera in one act, music by François Bazin, text by C. Desnoyers, produced at Paris in 1847. A pretty young girl, in love with a young page, resorts to an elixir which renders her unattractive in the eyes of the old baron to whom she has been promised in marriage, thus gaining her release from him.

**M'Amie Rosette** (My Sweetheart Rosette) — Romantic opera in two acts, music by Ivan Caryll, words by George Dance, taken from the French libretto of Preval and Liorat with music by Paul Lacome. First produced in English at the Globe Theater, London, Nov. 7, 1892. This is a tale of a village beauty, Rosette, with whom Henry IV. falls in love.

**Mamzelle Fifi** (Miss Fifi) — A Russian opera in one act, music by César Cui, text after Maupassant's novel by same title, produced at St. Petersburg in 1900 with success and is still before the public.

**Mandanika** — German romantic opera in one act, music by Gustav Lazarus, text by Julius Freund, published at Munich in 1900; text is based on an Indian Legend.

**Mandarin, The** — Comic opera by De Koven. Libretto by Harry B. Smith. Place, the Middle Kingdom, a region in China. Time, the Nineteenth Century. First produced at New York in 1896.

**Marga**

**Maniac, The** — English opera, music by Sir Henry Bishop, produced in London, 1810.

**Mannequin de Bergame, Le** — French comic opera in one act, music by Fétis, words by E. and P. Dupont, produced in Paris, 1832. This was written in imitation of the Italian style.

**Manola** — Comic opera in three acts, music by Charles Lecocq, English version by H. B. Farnie. Under the title "Le Jorie et La Nuit," Day and Night, the opera was first produced at the Nouveauté, Paris, Nov. 5, 1881. Manola was first performed at the Strand Theater, London, Feb. 11, 1882.

**Manan Lescaut** — French opera, music by Auber, text by Scribe, produced at Paris in 1856. Auber and Scribe, like Puccini, carry Manon across the sea and have her die in America. This gives them a chance to use local color and they introduce creole and negro melodies and dances. See "Manon Lescaut," by Puccini, and "Manon," by Massenet.

**Manteaux Noirs, Les** (The Black Mantles) — Comic opera in three acts, music by Bucalossi, words by W. Parke and Harry Paulton after Scribe's story "Giralda, ou La Nouveau Psyche" produced at the Avenue Theater, London, June 3, 1882.

**Manto la Fée** (Manto, the Fairy) — French grand opera in five acts and a prologue, music by Battistin Struck, words by Menesson, produced in Paris, in 1711.

**Mara** — Opera in one act, music by Ferdinand Hummel, words by Delmer, first produced in Berlin, 1893. The opera relates the tragic tale of a Circassian feud.

**Marco Spada** — French comic opera in three acts, music by Auber, text by Scribe, produced at Paris in 1852. Marco Spada is a brigand. Later this opera was extended to a grand ballet.

**Marechal-Ferraut, Le** (The Farrier) — French operetta in two acts, music by Philidor, words by Quétant and Anseume, produced in Paris, Aug. 22, 1761. Philidor introduced into The Farrier an "air descriptiv," the first instance of this sort in opera.

**Marga** — Opera in one act, music by Georg Pittrich, text by Arnd Spiess, produced for the first time at Dresden in 1894. Marga is a Rouman-

## Marga

ian peasant girl, who wanders through the world in search of her sister's seducer in order to avenge her wrong. The coloring is decidedly Bulgarian, and the opera was such a success that it immediately aroused the keenest interest in the composer. The music is excellent.

**Margherita d'Anjou**—Opera, music by Meyerbeer, words by Romani, produced in Milan, 1820. This belongs to the first, or Italian, period of the composer's activity.

**Maria di Rohan**—Italian opera in three acts, music by Donizetti, produced in Vienna, 1842. This opera contains some of Donizetti's best work.

**Mariage Extravagant, Le** (The Extravagant Marriage)—French operetta in one act, music by S. Champein, text by Valory and Desangiers, produced at Paris in 1812. A popular operetta and revived later.

**Mariages Semnites, Les** (The Samnities Marriages)—French comic opera in three acts, music by Grétry, text by Rosoy, first produced at Paris, 1776. In 1768 Grétry had tried this same subject as a grand opera, but it failed.

**Maria Tudor**—Italian opera in four acts, music by Antonio Gomez, words by Braga, produced in Rome, 1877. Mary Tudor was Queen of England from 1553 to 1558.

**Maria von Montalban**—Grand opera in four acts, music by Peter von Winter, text by Reger, produced at Munich in 1798.

**Mari de Circonstance, Le** (The Husband of Chance)—French comic opera, music by C. H. Plantade, with text by Planard, produced at Paris, 1813.

**Marie**—French comic opera in three acts, music by Hérold, words by Planard, produced in Paris, 1826. The opera is still upon the stage.

**Marie Stuart**—Opera in five acts, music by Niedermeyer, words by Théodore Anne, produced in Paris, 1844. The selection "Adieu à la France" is well known.

**Marie Thérèse**—French opera in four acts, music by Nicolas Louis, text by Cormon and Dutertre, produced at Lyons in 1847. The heroine of this opera is the well known Empress of Germany, mother of the unfortunate Marie Antoinette. The text is not

## Marquise, La

entirely true to history. The opera was a great success.

**Marietta**—Comic opera in one act, music by Alexander E. Fesca, produced at Karlsruhe in 1838. This opera is the composer's first production.

**Marino Faliero**—Opera in three acts, music and text by Wilhelm Freudenberg, first produced at Regensburg, 1889. Place, Venice; time, 1355. Marino Faliero, Doge of Venice, is the tragic hero of the story.

**Marino Faliero**—Italian opera, music by Donizetti, words by Bidera, produced in Paris in 1835.

**Marion Delorme**—Italian opera in three acts, music by Ponchielli, produced in Milan, 1882. The libretto is based upon Victor Hugo's drama.

**Marito e l'Amante, Il** (The Husband and the Lover)—Italian opera in three acts, music by F. Rucci, words by Rossi, produced in Vienna, June 9, 1852. It was exceedingly well received.

**Marietto, oder Die Madonna mit dem Kreuze** (The Madonna with the Cross)—An opera, music by Karl Aggházy, text by Irene Fuhrmann, first produced at Budapest in 1897. The opera was received with most marked enthusiasm.

**Marjolaine, La**—Comic opera in three acts, music by Lecocq, words by Vanloo and Leterrier, first produced in Paris, Feb. 3, 1877, and in London, October, 1877. The English version is by H. Sutherland Edwards, who has purified the original French plot.

**Marjorie**—Comic opera, music by Walter Slaughter, words by Lewis Clifton and Joseph J. Dille, first produced at the Prince of Wales Theatre, London, July 18, 1889.

**Marlborough S'en Va-t-en Guerre** (Marlborough Goes off to War)—A French operetta in four acts, music composed jointly by G. Bizet, L. Delibes, Bernardin, E. Jonas and J. E. Legouix. Produced at Paris in 1867. This famous operetta with text by Busnach and Sirandin was written for the opening of the Théâtre de l'Athénée. The old march Melody was very prominent in the composition.

**Marquise, La** (The Marchioness)—French comic opera in one act, music by Adam, text by Leuven and St. Georges, produced at Paris in 1835.

**Marquise des Rues, La**

**Marquise des Rues, La** (The Marquise of the Streets) — Comic opera in three acts, music by Hervé, words by Siraudin and Gaston Hirsch, produced at the Bouffes-Parisiens, Feb. 22, 1879.

**Marthésie, Première Reine des Amazones** (The First Queen of the Amazons) — Grand opera in five acts with a prologue, music by André Desbouches, text by Lamothe, produced at Fontainebleau in 1699.

**Martyrs, Les** — Opera in four acts, music by Donizetti, words by Scribe, produced in Paris, 1840. This is a version of the story of Polyeucte used by Corneille and so many others.

**Maschere, Le** (The Masqueraders) — Italian opera in three acts, music by Pietro Mascagni, produced simultaneously in Milan, Venice, Verona, Naples, Turin, Genoa and Rome on Jan. 17, 1901. It soon passed into oblivion.

**Masnaderi, I** (The Robbers) — Italian grand opera in four acts, music by Verdi, words by Maffei, produced in London, 1847. The libretto is an adaptation of Schiller's "Räuber."

**Master-Thief, The** — Comic opera by Eugen Lindner, libretto by the composer and his friend, Gustav Kestropp, after Fitzger's poem, first produced at Weimar, 1889. The story is founded on a German legend of the Rhine. The Master-Thief is a young nobleman in love with the count's daughter. In order to win the count's consent, he must perform three great thefts. First, he must steal the count's greatest treasure; second, he must steal the count; third, he must steal the count's personality. The opera at once touched the lovers of music and romance and it has been a great favorite on the German stage.

**Matador, Der** — German operetta, in one act, by Heinrich Hofmann, words by Sivinell, produced in Berlin, April 13, 1872.

**Ma Tante Aurore; ou, Le Roman Impromptu** (My Aunt Aurore; or, The Impromptu Romance) — French comic opera in two acts, music by Boieldieu, words by Longchamps, produced in Paris, 1803. The plot of this popular opera deals with a romantic old lady who is willing to marry her niece only to the hero of many adventures.

**Mataswintha** — German opera by

**Mazeppa**

Xavier Scharwenka, first produced at Weimar in 1906 with great success. The story is drawn from Felix Dahn's historical novel "Ein Kampf um Rom" (A Fight for Rome). This is an extremely interesting opera. It was produced in New York in 1907 under very unfavorable circumstances and deserves to be brought out again.

**Matchmaker, The** — Russian opera dialogue, music by Moussorgsky, written in 1868. The composer attempted to set to music Gogol's Russian comedy in prose without making any changes in the text. But one act was completed. It is important and significant, as showing the realistic trend of the Russian school at that time.

**Mathilde** — A German grand opera in three acts, music by M. Hauptmann, libretto by Caroline Pichler, produced at Cassel in 1826.

**Matilda di Sabran** — Italian opera in two acts, music by Rossini, produced at Rome during the carnival of 1821.

**Matilda of Hungary** — English opera, music by Wallace, words by Alfred Bunn, produced in 1847.

**Matrimonio per Sussuro, Il** (The Marriage Through Calumny) — Italian comic opera, music by Cimarosa, produced in Paris, 1802, but written in 1794.

**Matrose und Sänger** (Mariner and Singer) — German comic opera in three acts, music by Hentschel, words by J. C. Heinrich, produced in Leipzig, 1857.

**Mattia Corvino** — Opera in prologue and three acts, music by Ciro Pinsuti, words by Carlo d'Ormeville, first produced in Milan, 1877. The plot is founded upon an incident in Hungarian history, in the Fifteenth Century.

**Mazeppa** — Russian opera in three acts by Tchaikovsky, produced at Moscow in 1884. Mazeppa was a Polish youth who fell in love with the wife of a nobleman. The enraged husband had the youth bound to a horse and whipped out of the country. Captured by the Cossacks, he became their prince, and strove to free them from Russian rule. Disappointed in his endeavor, he committed suicide. The opera is full of the local color so characteristic of Tchaikovsky's music.

**Medea**

**Medea** — Well known tragic daughter of King Ætes, who helps Jason obtain the golden fleece, has been chosen by many composers as subject for operas. With Jason she appears under many different titles, some of which are: "Medée et Jason" — French grand opera by Salomon (Paris, 1713); "Medea e Giasone" — Italian opera by Brusa (Venice, 1726); "Die Argonauten" by Bach (1870); "Medée" by Cherubini, Paris, (1797).

**Médecine Sans Médicin, La** (A Cure Without Medicine) — French comic opera in one act, music by Hérold, text by Bayard and Scribe, produced at Paris in 1832. Without medicine the doctor saves two people. By bringing about a marriage between the daughter of an insolvent merchant and a rich Englishman, he saves the merchant from bankruptcy and the young man from suicide, which he was about to commit in a fit of ill humor.

**Médecin Malgré Lui, Le** (The Doctor Against His Will) — French comic opera, music by Gounod, produced in Paris, 1858. The libretto is Molière's comedy by the same name. It has been given in England under the title "The Mock Doctor," first performed there in 1864.

**Médecin Turck, Le** (The Turkish Doctor) — French comic opera in one act, music by Niccolò Isouard, text by Gouffé and Villiers, produced at Paris in 1803. A young French lieutenant and his wife are captured by some Corsairs. The lieutenant is sold as a slave to the grand vizier of Constantinople, while his wife is carried off to the harem of an old Turkish doctor. Hearing by chance that the old doctor is enamored of a beautiful French slave in his harem and suspecting she is his wife, he has himself sent to the doctor's and after much difficulty gains her release and they leave for France. This is regarded as one of Isouard's best operas, and he probably considered it so himself since he dedicated it to the Princess Louise.

**Medée** (Medea) — French grand opera in three acts, music by Cherubini, words by Hoffmann, produced in Paris in 1797. All the operas by this name are adapted more or less freely from Euripides' tragedy.

**Medico per Forza, Il** (A Doctor by Force) — Italian comic opera, music by Lavinga, produced in Milan, 1802.

**Memnon**

**Medo, Il** — Italian opera, music by Scarlatti, words by Frugoni, produced in Venice in 1708. Medo is Medus, King of Media.

**Medonte** — Italian opera in three acts, music by Guiseppe Sarti, produced in Florence in 1753.

**Meister Martin und Seine Gesellen** (Master Martin and His Apprentices) — German comic opera in three acts, music by W. Weissheimer, text by August Schricker, produced at Karlsruhe in 1879. Libretto is adapted from Hoffmann's story. Martin is a master cooper and he has a beautiful daughter, Rose. The comedy is furnished by her three suitors, a painter, a goldsmith and a knight, who all become Martin's apprentices because an old tradition has decreed that Rose shall marry only a cooper. This opera reminds one very much of "Die Meistersinger von Nürnberg."

**Méléagre** (Meleager) — French grand opera in five acts and a prologue, music by Battistin Struck, words by Jolly, produced in Paris in 1709. The story is a mythological one. Meleager, with Atalanta, slew the Calydonian boar.

**Mélide et Phrosine** — French grand opera in three acts, music by Méhul, words by Arnault, produced in Paris, May 4, 1794. A novel of Gentil Bernard's is the basis for the text.

**Melomanie, La** (The Music Lover) — French comic opera in one act, music by Stanislaus Champein, text by Grenier, produced at Paris in 1781. A love story in which Saint-Real impersonates a musician, and by his song he charms the old music lover so that he consents to give him his daughter, Elise.

**Melusine** — Fanciful opera in three acts, music and libretto by Karl Gramann; text is based upon C. Camp's poem "Melusine." Produced in its present form at Dresden, 1891. Scene is laid in a French province on the upper Rhine about the year 100, and is a sad but picturesque little romance of the Mermaid princess, Melusine, and her lover, Count Raymond of Lusignau. Neither music nor libretto offer any marked originality and are Wagnerian in their composition.

**Memnon** — French comic opera in two acts, music by Charles Grisart, text by Cadoc and Bocage, produced at Paris in 1871. Memnon is the



**Memnon**

mythological king of Euthopia, who came to the aid of Priam at the siege of Troy, and who was killed by Achilles.

**Merlin**—Opera in three acts, music by Goldmark, text by S. Lipiner, first produced at Vienna, 1886. Text based on story of the ancient magician, Merlin. Time, Seventh Century; place, Wales.

**Merope**—Italian opera, music by Jomelli, words by Apostolo Zeno, revised by Métastase, produced in Venice, 1747. The theme is a mythological one and forms the subject of one of Euripides' tragedies "Cresphontes."

**Merrie England**—Comic opera, music by Edward German, words by Captain Basil Hood, first produced in London in 1902. The plot is laid in Elizabethan times.

**Merry Duchess, The**—Comic opera in two acts, music by Frederic Clay, words by George R. Sims, produced at the Royalty Theater, London, Aug. 23, 1883.

**Merry Monarch, The**—Comic opera by Chabrier and Morse. Libretto by J. Cheever Goodwin. Place, India. Time, the Nineteenth Century. First produced at New York in 1890.

**Merry Sherwood**—English opera, music by William Reeve, produced in London, 1795. It contains the well-known song, "I am a Friar of Orders Gray." The characters are Robin Hood and his band.

**Merry Widow, The** (Die Lustige Witwe)—Music by Franz Lehar, words by Victor Leon and Leo Stein, two Viennese journalists, first produced in Vienna, Dec. 30, 1905, English version by Edward Morton, lyrics by Adrian Ross, first produced in London, June 8, 1907, and in the United States at Syracuse, Sept. 23, 1907. The main plot deals with a love affair between Sonia, widow of a multi-millionaire, and Danilo, Crown Prince of the impecunious State of Marsovia. The sub-plot, founded upon an intrigue between Natalie, wife of Baron Popoff, and the Vicomte Camille de Jolidon, is made more important in the English version. The opera has been extremely popular, particularly for its waltz-song.

**Messalina**—Opera in four acts, music by Isidore de Lara, text by Sylvestre and Morano, first produced at

**Mireille**

Cologne, 1907. Time, about 40 A. D.; place Rome, the imperial gardens and the circus. The story concerns the love affairs of the Empress Messalina during the absence of the Emperor. German libretto by Otto Rupertus.

**Messenzio, Il**—Italian opera in three acts, music by Cherubini, first presented in Florence, 1782.

**Michel Angelo e Rolla**—Italian opera, music by F. Ricci, produced in Florence, March 30, 1841. The Florentine painter and sculptor is the hero of the opera.

**Michele Perrini**—Italian opera in three acts, music by Cagnoni, words by Marcello, produced in Milan, 1864.

**Mietje**—A light opera with words and music by Benoit Hollander, first produced in London, May 11, 1909, at the Hampstead Conservatoire of Music.

**Miller and His Men, The**—English opera, music by Sir Henry Bishop, produced in London, in 1813.

**Milton**—French comic opera in one act, music by Spontini, words by Jouy and Dieulafoy, produced in Paris, November 27, 1804. The hero of the opera is the English poet, John Milton. It was dedicated to the Empress Josephine.

**Miltiade à Marathon** (Miltiades at Marathon)—French opera in two acts, music by Le Moyne, words by Guillard, produced in Paris, 1793.

**Mina**—French comic opera in three acts, music by Ambroise Thomas, words by Planard, produced in Paris, October 10, 1843. The opera did not long remain upon the stage.

**Mirandolina**—A German comic opera in three acts; music by Bernhard Scholz, text after Goldoni by Th. Rehbaum. First produced at Darmstadt in 1907. The scene takes place at a Florentine town, where a count, a marquis, a baron and a servant of the house all strive to win the hand of Mirandolina, the wealthy young hostess. The faithful butler wins. A successful opera.

**Mireille**—Pastoral opera in three acts, music by Gounod, words by M. Carré, taken from "Mireio," a Provençal poem by Mistral, and first given March 19, 1864, in the Théâtre Lyrique, Paris. As originally written the ending was unhappy, but this part has since been changed and the whole abridged. The English version has

## Mireille

for its title "Mirella." Mireille, daughter of the rich farmer, Raymond, is in love with a poor young basket-maker, Vincent, though her father has promised her hand to Ourrias, a herdsman. After much unhappiness, Mireille is almost overcome by a sun-stroke while on her way to meet her lover. At the sight of his daughter in an almost dying condition, the father relents and all ends happily.

**Misé Brun**—A lyric drama in four acts, music and text in four acts, first produced at Stuttgart in 1908. It is the struggle of a noble, pure woman to remain true to her husband, though she has ceased to love him. The opera was greatly appreciated.

**Miss Decima**—Operatic comedy in three acts, music by E. Audrau, English words adapted from the French of Boucheron by F. C. Burnand. Under the title "Miss Helyett," the piece was originally produced in Paris, at the Bouffes Parisiens, November 12, 1890. The English version appeared first at the Criterion Theatre, London, July 23, 1891. It was a great success in both countries.

**Miss Innocence**—Opera by Engländer. Libretto by Harry B. Smith. Place, Paris and the country in France. Time, the present. First produced at New York in 1908.

**Mitridate**—Italian opera in three acts, music by Gasparini, text by Parmi, produced at Turin in 1767. Revised in 1770 by Amadeo and Mozart; libretto adapted from Racine's tragedy. Mitridates V. was the great King of Pontus, who was overcome by Pompey in 66, B. C.

**Mitridate Eupatore, II**—Italian opera in three acts, music by Scarlatti, words by Roberti, produced in Venice in 1707.

**Molinara, La** (The Miller's Wife)—Italian opera, music by Paisello, produced at Naples, 1788.

**Moloch**—German tragic opera in three acts, music by Max Schillings, words by Gerhäuser, produced in Dresden, 1906. The libretto is founded on the fragment "Moloch," by the German dramatist, Hebbel. The scene is Thule, supposedly the Island of Rügen, in the Baltic Sea, and the time shortly after the destruction of Carthage.

**Mönch von Sendomir, Der** (The Monk of Sendomir)—A German

## Monte Carlo

opera in three acts with a prologue and an epilogue, music by Alfred Lorenz, libretto by Franz Kaibel, first produced at Karlsruhe in 1907. The libretto is adapted from Grillparzer's novel, "The Convent of Sendomir." Hauptmann had previously drawn his drama, "Elga," from the same source. Elga's relation to her brother is more repulsive in the opera than it is in the novel. The opera is impressive and scored a success.

**Monks of Malabar, The**—Three-act opera by Engländer. Libretto by J. Cheever Goodwin. Place, Malabar, India. Time, the Nineteenth Century. First produced at New York in 1900.

**Monna Vanna**—Opera in three acts, music by Emil Abrányi, Jr., text by Emil Abrányi, Sr., first produced at Budapest in 1907. Libretto is drawn from Maeterlinck's drama with the same title. The opera deserves success.

**Monna Vanna**—Maeterlinck's drama set to music by Février and presented at the Opéra in Paris and later at the Théâtre Royal de la Monnaie in Brussels early in the year 1909.

**Monsieur de Pourceaugnac**—French comedy with a ballet, music by Lully, text by Molière, produced at the Castle of Chambord in 1669, and at Paris in 1716 and again in 1730.

**Monsieur Deschaleux**—French comic opera in three acts, music by Gaveaux, text by Auguste under the pseudonym Crenzé de Lesser, produced at Paris in 1806. A rollicking comic opera, full of amusing incidents that happen to Monsieur Deschaleux on his trip to Marseilles. Music is not on a par with the text; reproduced in 1843.

**Monsieur et Madam Denis** (Mr. and Mrs. Denis)—French operetta in one act, music by Offenbach, text by Delaporte and Laurencin, produced at Paris in 1862.

**Montano and Stéphanie**—French comic opera in three acts, music by H. M. Berton, words by Dejaure, produced in Paris, April 15, 1799. It is the composer's best work. The song, "Oui, c'est demain que l'hyménée," is still sung.

**Monte Carlo**—Musical comedy in two acts, music by Howard Tallot, lyrics by Henry Greenbank, words by Sidney Carlton, first produced at the

Monte Carlo

Avenue Theatre, London, August 27, 1896. The comedy deals with certain visitors at Monte Carlo, notably a Mrs. Carthew, who, intent upon securing a new husband, finds her former spouse, whom she supposed to be dead, a waiter at Monte Carlo.

**Monténégrins, Les**—Lyric drama in three acts, music by Limander, words by Alboize and Gerard de Nerval, produced in Paris, 1849. In 1858 the work was again presented, reduced to two acts.

**Montesuma**—German opera, music by C. H. Graun, presented in Berlin, 1755. French text by King Frederick II., Italian text by Tagliazucchi.

**Mort de Cleopatre, La** (The Death of Cleopatra)—Opera by Victor Massé. Produced at Paris in 1885. This is Massé's last opera. He composed it during his last years of suffering and it was produced in his honor the year after he died. It falls far short of his best work. Its aim is too pretentious and it lacks the charm and ease which characterized Massé's earlier productions.

**Mort du Tasse, La** (The Death of Tasso)—French grand opera in three acts, music by Garcia, text by Cuvellier and Helitas de Meun, produced at Paris in 1821. Hero is the well known poet, Tasso, in love with the Princess Leonore.

**Moses**—German sacred opera in eight tableaux, music by Rubinstein, written in 1887.

**Moudo della Luna, II** (The Inhabitants of the Moon)—Italian opera, music by Baldassare Galuppi, produced in 1750.

**Mountaineers, The**—English comic opera, music by Dr. Samuel Arnold, words by George Colman, Jr., produced in London, 1795.

**Mountain Sylph, The**—English romantic opera, music by John Barnett, words by Thackery, produced in London, 1834. It was the first real English opera since Arne's "Artexerxes," in 1762, and was the signal for a great development in dramatic music in England.

**Mountebanks, The**—Comic opera, music by Alfred Cellier, words by W. S. Gilbert, first produced at the Lyric Theatre, London, January 4, 1892. The plot turns upon the power of a mystic potion to cause the person drinking it to really become that which he is pretending to be.

Müller und Sein Kind, Der

**Mousquetaires au Couvent, Les**—Comic opera in three acts, music by Varney, words by Prevel and Fevrier, first produced in Paris at the Théâtre des Bouffes, March 16, 1880, it being a modification of Saint-Heliare and Duport's "l'Habit ne Fait Pas le Moine," (The Habit Does Not Make the Monk). An English version by H. B. Farnie was presented at the Globe Theatre, London, October 30, 1880.

**Mousquetaires de la Reine, Les**—French comic opera in three acts, music by Halévy, words by Saint-Georges, produced in Paris, 1846. The Queen is Anna, wife of Louis XIII. of France. The opera is still occasionally sung in France.

**Mozart and Salieri**—Russian operett, music by Rimsky-Korsakov, produced in St. Petersburg. The libretto is adapted from a dramatic duologue by Poushkin, the Russian poet. Salieri was a composer and court musician of Austria and a bitter enemy of Mozart.

**Mozart and Schickaneder, the Theatrical Manager**—Vocal comedy in one act, first produced at Schönbrunn, 1786. This opera consists of music collected from older operas. Mozart wrote one overture and one terzett for the original, but in a revision of it made by Louis Schneider and W. Taubert in 1861, all the songs are by Mozart.

**Much Ado About Nothing**—An English opera, music by Sir Charles Stanford, libretto by Julian Sturgis, produced at London in 1900. It was produced for two nights with great success and then dropped. One can hardly understand why so excellent a composition should have been so short lived. One of the best songs is the pathetic dirge to "Hero."

**Mule de Pedro, La** (Pedro's Mule)—French comic opera in two acts, music by Victor Massé, words by Dumanior, produced in Paris, 1863.

**Muletier, Le** (The Muleteer)—French comic opera in one act, music by L. J. F. Hérold, text by Paul de Kock, produced at Paris in 1823. The text is not as refined as it might be, but the music is very pretty.

**Müller und Sein Kind, Der** (The Miller and His Child)—A folk opera in four acts, music by Bela von Ujj, libretto by Karl Shreder and Robert Prosl, produced at Graz in 1907. An

**Müller und Sein Kind, Der**

old tradition states that at midnight on Christmas the spirits of those who are to die in the following year can be seen wandering over the cemetery. The miller and his daughter, Marie, have been seen in the ghostly procession by Marie's lover, and father and child die the following year. This opera bears promise of better things to come from the hands of its blind composer.

**Murillo**—A romantic opera in three acts, music by Ferdinand Langer, text by Elise Henle, produced at Mannheim in 1887.

**Muses Galantes, Le** (The Gracious Muses)—A ballet opera in three acts, by J. J. Rousseau, produced in 1745 at a private performance. Each act has a separate hero. In the first act Tasso holds the stage, in the second Ovid, and in the third Anacreon. Two years later this subject was rehearsed as an opera, but was found unsuitable.

**Musketeers, The**—Two-act opera by Varney. Libretto by Ferrier and Prevel. Place, France. Time, Seventeenth Century. First produced at Paris in 1880.

**Muza Haireddin**—German grand opera in four acts, music by Conradi, words by Gustav Bouillon, produced in Berlin in 1852. Haireddin was the last of the Moorish princes.

**Muzio Scevola**—English opera in

**Naissance de Venus, La**

three acts, produced in London, 1721. The music for the first act was written by Ariosti, second by Buononcini, third by Handel. A warm discussion as to the merits of the latter two resulted.

**Myrtia**—German opera in two acts, music and text by Ludwig Rochlitzer, first produced at Prague in 1907. Rochlitzer has drawn his material from Felix Dahn's "A Struggle for Rome." The scene is laid on the Island of Delos in 520. Myrtia is the niece of a wealthy merchant in Delos. Among her uncle's slaves she sees Teja, a young Goth, who served King Theodoric and has been taken prisoner by the Greeks. She realizes that Teja is no slave by birth, loses her heart to him, and their tragic story forms the opera. "Myrtia" is the composer's first opera.

**Mystères d'Isis, Les** (The Mysteries of Isis)—Opera in four acts, music by Mozart, words by Morel de Chedeville, presented at Paris, 1801. The music for this opera was arranged by Lachnith from "Die Zauberflöte," part of which was omitted and pieces from the "Nozze di Figaro," "Don Giovanni," and Haydn's symphonies substituted.

**Mysteries of the Castle, The**—English opera, music by Shield, produced in London, 1795.

## N

**Nabucodonosor** (Nebuchadnezzar)—Italian grand opera in four acts, music by Verdi, words by Solera, produced in Milan, 1842.

**Nacht auf Paluzzi, Die** (The Night on Paluzzi)—German romantic opera in three acts, music by Pentenrieder, words by Forst, produced in Munich, 1846.

**Nachtigall und Rabe** (Nightingale and Raven)—German operetta in one act, music by Weigl, words by Treitschke, produced in Vienna, 1818. The libretto is adapted from Etienne.

**Nadeshda**—Grand opera in four acts, music by Arthur Goring Thomas, words by Julian Sturgis, first produced at the Drury Lane Theatre, London, April 16, 1885. The scene is

laid in Russia in the time of Catherine II.

**Nadgy**—Comic opera in three acts, music by F. Cassaigne, words by Alfred Murray, first produced in Paris, February 13, 1886, under title, "Les Noces Improvisus." Later it was put on in New York, and then in London at the Avenue Theatre, Nov. 7, 1888. The English version was much more popular than the French.

**Nais**—French opera-ballet in three acts, music by Rameau, words by Cahusac, produced in Paris, 1749. The prologue celebrates the peace following the War of the Austrian Succession.

**Naissance de Venus, La** (The Birth of Venus)—French opera in prologue

**Naissance de Venus, La**

and five acts, music by Colasse, words by the Abbé Pic, produced in Paris, 1696.

**Narcisso**—Italian opera by Domenico Scarlatti, produced at Rome in 1714. Narcissus is the beautiful young hunter of Grecian mythology who scorns Echo's love. As a punishment for this he falls in love with himself and pines away till he is turned into the beautiful little flower which bears his name.

**Narciss Rameau**—German opera in four acts, music by Julius Stern, text by V. Hirschfeld, first produced at Breslau in 1907. The libretto is based upon Emil Brachvogel's tragedy, "Narciss," and contains the history of Madame Pompadour. The latter, and not Narciss Rameau, the nephew of the composer, Jean Philippe Rameau, is the real hero of the opera. This opera is a splendid achievement, and will doubtless remain on the stage for some time.

**Natalie; ou, La Famille Russe** (Natalie; or, The Russian Family)—French opera in three acts, music by Reicha, words by Guy, produced in Paris, 1816.

**Naufrage de la Meduse, Le** (The Shipwreck of Medusa)—French opera in four acts, music by Flotow with Pilati and Grisar, words by the brothers Cogniard, produced in Paris, 1839. The score was burned later in Hamburg and Flotow wrote the opera once more under the title, "Die Matrosen," ("The Seamen").

**Nausikaa**—German tragic opera in three acts and a prologue, music and words by Bungert, produced in Dresden, 1901. The story is taken from the second part of the "Odyssey." Nausikaa, a King's daughter, loves Odysseus, and saves his life by offering herself a sacrifice to Poseidon. This opera is one of a series of four.

**Nautch Girl, The; or, The Rajah of Chutneypore**—Comic opera in two acts, music by Edward Solomon, book by George Dance and Frank Desprez, first produced at the Savoy Theatre, London, June 30, 1891.

**Neaga**—Swedish opera, music by Ivar Hallström, text by Carmen Sylva, produced in Stockholm, 1885.

**Nebenbuhler, Die** (The Rivals)—A romantic opera in three acts, music by Wilhelm Frendenberg, text by Gustav Gurski, produced at Wiesbaden in 1879. This opera is also known

**Nicolo de Lapi**

as "The Flight to Syracuse," and it is adapted from Wieland's "Clelia und Sinibald."

**Neger, Die** (The Negroes)—German opera in two acts, music by Lallier, words by Treitschke, produced in Vienna, 1802. It was the composer's last opera.

**Neige, La; ou, Le Nouvel Eginhard** (The Snow; or, The New Eginhard)—French comic opera in four acts, music by Auber, words by Scribe and Germain Delavigne, produced in Paris, 1823.

**Nell Gwynne**—Comic opera in three acts, music by Robert Planquette, words by H. B. Farnie, first produced at the Avenue Theatre, London, February 7, 1884. The plot is founded upon the romantic story of Nell Gwynne, who rose from the position of humble orange girl to be the greatest actress of her time and the mistress of Charles II.

**Nephtali; ou, Les Ammonites**—French opera in three acts, music by Blaugini, words by Aignan, produced in Paris, 1806.

**Neptune and Amphitrite**—English opera by Thomas A. Arne, produced at London in 1746. In Roman mythology Neptune was the god of the sea; and Aphrodite, his wife, was supposed to have been born of the sea foam.

**Nerone** (Nero)—Italian opera, music by Duni, produced in Rome, 1735. The story centers about the person of the Roman Emperor Nero.

**Ne Touchez pas à la Reine** (Do Not Offend the Queen)—French comic opera in three acts, music by Xavier Boisselot, text by Walz and Scribe, produced in Paris in 1847. Text is replete with improbable incidents which cater to an unrefined taste in their hits at royalty. Music is of an excellent character.

**Neue Don Quixote, Der** (The New Don Quixote)—Polish comic opera by Stanislaus Moninszko with text by Count Fredro, produced at Wilna in 1847; also called the "Inn in the Apennines."

**Neue Krumme Teufel, Der** (The New Crooked Devil)—German comic opera, music by Haydn, words by Joseph Kurz, produced in Vienna, 1751. The libretto is adapted from Lesage's "Diable Boiteux."

**Nicolo de Lapi**—Italian opera in four acts, music by Francesco Schira,

## Nicolo de Lapi

words by Pinto, produced in London, 1863. The story has a historical foundation, the scene being laid during the Siege of Florence in 1529.

**Night Dancers, The**—English romantic opera, music by E. J. Loder, produced in London, 1846. Since that date it has been twice revived. It is Loder's finest work.

**Niji-Novgorodians, The**—Russian grand opera in four acts, music by Napravnik, words by Kalaschnikoff, produced in St. Petersburg, 1868, revived again in 1888. Niji-Novgorod is a great commercial city of Russia.

**Nina**—Italian opera in three acts, music by Paesiello, words by Lorenzi, produced in Belvedere, near Naples, 1789. The libretto is adapted from an earlier one by Marsollier.

**Nina; or, La Folle par Amour** (Nina; or, Insanity Through Love)—Operetta by Delayrac, text by Marsollier, produced at Paris in 1786. This was a popular opera subject. Nina, on her way to meet her lover, is told that he has been killed in a duel. She loses her mind and day after day she walks this same path, till one day her lover appears before her safe and well. This happily restores her reason. This was one of the earliest operas, popular in America in the last decade of the Eighteenth Century.

**Ninette à la Cour** (Ninette at Court)—French comic opera, music by Duni, words by Favart, produced in Parma and Paris, 1755. It was Duni's first attempt at comic opera and was a great success.

**Ninon**—A musical drama by Mojsisovics, original French text by Rolf Raymond, translated by Eder May-Lucey and Alfred Hagen, produced at Pressburg in 1907. Ninon is a Bohemian Parisienne. She becomes the wife of a splendid man, but tires of married life, and when he becomes insane she goes back to her old life and sinks lower and lower every day. She realizes too late what her blessings were and when her husband returns she finds she has forfeited his love. A splendid opera which will surely be produced on the best stages.

**Nino** (Ancient Island of Ios)—Italian opera, music by Francesco Courcelle, text by Zanella. First produced at Reggio, 1720, and at Venice in 1732.

## No Song, No Supper

**Ninon Chez Madame de Sevigne** (Ninon at the Home of Madame de Sevigne)—One act opera, music by H. Berton, words by Emanuel Dupaty, first produced at the Théâtre Feydeau, Paris, September 26, 1808.

**Niobe**—Italian opera by Giovanni Pacini, produced at Naples in 1826. "Niobe" is one of Pacini's best compositions, the music is charming. Text is taken from the tragic story of this Queen of Thebes.

**Nitetti**—An Italian opera by Nic. Jomelli. Libretto is based upon a three-act text by Métastase, produced at Stuttgart in 1753. Nitetti was an Egyptian princess.

**Nitocri**—Opera by Saverio Mercadante, text by Piosasco, produced at Turin in 1825. Nitocri was the wife of Nebuchadnezzar.

**Nixe, Die** (The Nymph)—German opera by Müller von der Ocker, produced at Magdeburg in 1907. The text is based on Baumbach's little fairy tale. It is a charming musical production and very well liked.

**Noces de Pelée et de Thetis, Les** (The Nuptials of Peleus and Thetis)—Celebrated ballet by Benserade, first produced at Paris, 1654. Subject of this ballet and many operas is taken from the mythological story of the marriage feast at which Juno, Minerva and Venus quarrel for the prize of beauty. Benserade's ballet, taken from the Italian, was often danced by Louis XIV. and the ladies of the court.

**Noite do Castello, A**—Portuguese opera in three acts, music by Antonio Gomez, produced in Rio de Janeiro, 1861. It was the composer's first work for the stage.

**No Magic Like Love, or The British Enchanters**—An English opera by Lord Lansdowne, produced at London in 1706. Lord Lansdowne strove to improve the quality of operatic librettos, and his efforts were cordially approved of.

**Normandy Wedding, A**—Three-act opera by Furst. Libretto by J. Cheever Goodwin and Charles Alfred Byrne. Place, Normandy. Time, the Eighteenth Century. First produced at Boston, Mass., in 1898.

**No Song, No Supper**—English comic opera in two acts, music by Storace, words by Prince Hoare, produced in London, 1790. Later it became quite popular in America.

**Notre Dame de Paris**

**Notre Dame de Paris**—Opera, music by William H. Fry, words by J. R. Fry, first produced in Philadelphia, 1863, later given in New York.

**Noune Saglante, La** (The Bleeding Nun)—French grand opera in five acts, music by Gounod, words by Scribe and Delavigne, produced in Paris, 1854. The libretto is adapted from Lewis' "Le Moine." The scene is an old Bohemian castle, which is haunted by the "Noune Saglante."

**Nourjahad**—English opera, music by Loder, words by Arnold, produced in London, 1834.

**Nouveau Seigneur du Village, Le** (The New Village Magistrate)—French comic opera in one act, music by Boieldieu, text by Favieres and Greuze de Lesser, produced at Paris in 1813.

**Nouvelle École des Femmes, La** (The New School for Women)—French comic opera in three acts, music by Philidor, words by Moissy, produced in Paris, January 22, 1770.

**Nozze di Dorina, Le** (The Wedding of Dorina)—Italian opera, music by Sarti, produced in Venice, 1782. It was revived in Paris later on.

**Odysseus' Heimkehr**

**Nozze di Teti e Peleo, Le** (The Marriage of Teti and Peleo)—Opera in three acts, music by Cavalli, words by Persiana, produced in Venice, 1639. This was the composer's first opera.

**Nuits d'Espagne, Les** (The Nights of Spain)—French comic opera in two acts, music by Lemet, words by Carré, produced in Paris, 1857.

**Numitor**—Italian opera, music by Giov. Porta, text by A. Rolla, first produced at London, 1720. Hero is Numitore, King of Alba, who was dethroned by his brother, but whose grandsons, Romulus and Remus, helped him to regain the throne.

**Nurmahal**—German grand opera in two acts, music by Spontini, words by Herklots, produced in Berlin, May 27, 1822. The subject is taken from Moore's "Lalla Rookh." The oriental setting is the only thing that lends it any interest, and it was never sung outside of Berlin.

**Nydia, the Blind Girl of Pompeii**—Grand opera by George Fox, first produced at the Crystal Palace, London, May 11, 1892. The story is that of Bulwer Lytton's novel, "The Last Days of Pompeii."

**O**

**Oberon, König der Elfen** (Oberon, King of the Elves)—Operetta in three acts. German music by Paul Wranitzky, appeared at Frankfort A/M in 1790. This romantic little operetta was produced in honor of the coronation of Leopold II.

**Oberto, Count di San Bonifazio** (Hubert, Count of St. Boniface)—Italian opera in two acts, music by Verdi, words by Solera, produced in Milan, 1839.

**Ochsenminuett, Das** (The Oxen Minuet)—An operetta. Text is by Hoffmann, the music was compiled by Seyfried from various Haydn compositions. Produced at Vienna in 1823.

**Octavia**—Italian opera by Scarlatti, produced in 1715. Octavia, the wife of Emperor Nero, is the heroine of this opera.

**Œdipe à Colone** (Œdipus at Colonus)—French grand opera in three acts, music by Sacchini, words by

Guillard, produced in Paris February 1, 1787. The first dramatization of Œdipus was by Sophocles, and all later attempts are based upon his great work.

**Oddities, The**—English opera, music and words by Charles Dibdin, produced in London, 1789. The opera contained many sea songs, which are still sung by English sailors, among them "Ben Backstay" and "Tom Bowling."

**Odysse, Die**—One of the two main divisions of August Bungert's hexology, "Homerische Welt," comprising the operas, "Kirke," "Nausikaa," "Odysseus," "Heimkehr," and "Odysseus' Tod." It was completed in 1896.

**Odysseus' Heimkehr**. (Odysseus' Return)—German tragic opera with prologue and three acts, music and text by August Bungert, first produced at Dresden in 1903. Well-known story of Ulysses' return to

**Odysseus' Heimkehr**

Penelope, his patient wife, and the slaying of the suitors. This opera is the third in a series of four.

**Odysseus' Tod** (Odysseus' Death) — Musical drama with prologue and three acts, music and libretto by August Bungert, first produced at Dresden, 1903. Last part of the *Odyssey*. Scene is laid in Ithaca. Bungert changes the story some by denying Ulysses a peaceful death in his old age. Music of this opera bears marked resemblance to Wagner.

**Old Guard, The** — Comic opera in three acts, music by R. Planquette, words by H. B. Farnie, first produced at the Grand Theatre, Birmingham, October 10, 1887, then at the Avenue Theatre, London, October 26, 1887. The scene is in the time of the first Napoleon.

**Olga** — Russian opera in three acts by Moritz Bernhard, produced at St. Petersburg in 1845. Plot is the story of Olga, who is the daughter of a Russian exile.

**Olympie** — French opera in three acts, music by Kalkbrenner, words by Guillard, produced in Paris, December 18, 1798. The libretto is adapted from a tragedy by Voltaire. Olympia was the daughter of Alexander the Great.

**Olympie** — French opera in three acts, music by Spontini, words by Briffault, Dieulafoy, and Bujac, produced in Paris, December 20, 1819. The libretto was based upon Voltaire's tragedy.

**Omar und Leila** — Opera in three acts by F. E. Fesca, libretto by Ludwig Robert, produced at Karlsruhe in 1823. A love story full of romance.

**Omphale** — French grand opera in five acts with a prologue. Music by Destouches, text by La Motte, produced at Paris in 1701. Omphale is the widow of Tmolus, King of Lydia, in whose service Hercules labored three years.

**Ondines au Champagne, Les** — Comic opera, music by Lecocq, first produced in Paris, 1865. An English version by Farnie, called "The Sea Nymphs," was presented in London, 1877. The love affairs of two mermaids who went to a young ladies' seminary to finish their education, form the basis of the plot.

**One o'Clock, or The Wood Demon** — An English opera by Michael Kelly and Matthew King, produced at London in 1807.

**Orestes**

**On ne s'Avise Jamais de Tout** (One Never Knows Everything) — French comic opera in one act, music by Monsigny, words by Sedaine, produced in Paris, September 17, 1761. The libretto was adapted from a fable of Lafontaine's.

**Opera of Operas, The; or, Tom Thumb the Great** — English opera, music by Arne, words by Fielding, the English novelist, produced in London, 1733. It is merely an adaptation from Fielding's "Tragedy of Tragedies," and is a severe satire upon the opera of the time.

**Opernprobe, Die** (The Rehearsal) — German comic opera in one act, music and text by A. G. Lortzing, produced at Berlin in 1851. Lortzing got the material for his libretto from an old comedy. The story is cleverly told and depends upon disguises for its wholesome, simple fun. The music is genuine Lortzing and equal to that of his larger operas. When first produced, it did not seem to be appreciated, but in 1899 it reappeared and it has since been received with a great deal of favor.

**Opritschnick, Der** (The Russian Body Guard) — Russian opera in four acts by Tschaikowsky, produced at St. Petersburg in 1874. The text is taken from a Russian tragedy by Layetschnikoff. The Opritschnicks were the well-known historical body guards of Ivan the Terrible, first to call himself "Czar" of Russia, who lived in the Sixteenth Century.

**Orakel in Delphi, Das** (The Delphic Oracle) — German grand opera in three acts, music by J. N. K. Götze, text by Sonderhausen, produced at Weimar in 1822.

**Orazzi e Curiazz, Gli** (The Horatii and Curiatii) — Italian opera in two acts, music by Cimarosa, words by Sografi, produced in Venice in 1797. The story is from Roman legendary history.

**Order of His Holiness, By** (Auf Hohen Befehl) — Comic opera in three acts, music by Carl Reinecke of Leipzig, with words written by the composer from Ruhl's novel, "Ovidius at Court." The scene is laid in a small German capital during the Eighteenth Century.

**Orestes** — A trilogy by Felix Weingartner, adapted from the "Oresteia" of Æschylus, first produced in Leipzig in 1902.



**Orfeo**

**Orfeo** (Orpheus)—Italian opera, music by Monteverde, produced in Mantau, 1607. The theme is a mythological one.

**Orion**—French grand opera in five acts with a prologue; music by Lacoste, libretto by Lafont, produced at Paris in 1728. Orion, the great hunter in Greek mythology, pursued the Pleiades till they were turned to stars, then he turned his attention to Diana, but as punishment for his audacity he was turned into a constellation and is now one of the finest winter constellations of the north.

**Orlando**—Italian opera, music by Handel, first produced at London, 1732. Orlando was the same as Roland in French romance.

**Orontea, Regina d'Egitto** (Queen of Egypt)—Italian opera by Cesti, words by Cicognini, produced in Ven-

**Paria, Der**

ice, 1649. The opera was sung in Venice till 1683.

**Ostralenka**—Opera in four acts, music by Bonawitz, words by Haimbach, produced in Philadelphia, 1874.

**Othello**—Tragic opera in three acts, music by Rossini, text by Berio, first produced at Naples, 1816. Based upon Shakespeare's tragedy by same title. Verdi's "Othello" appeared seventy years later.

**Otto, der Schütz** (The Archer)—German opera in four acts, music by K. H. A. Reis, text by Pasque, produced at Mainz in 1856. Otto, the Hunter, is the hero of a Rhine legend.

**Ottone**—Italian opera, music by Pollaroli, text by Frigimelica Roberti, first produced in 1696, and twenty years later, with some changes, at Venice; appeared in London, 1722, with music by Handel.

**P**

**Padlock, The**—English opera, music by Charles Dibdin, words by Bickersstaff, produced in London, 1768. The composer sang the part of Mungo in the opera.

**Pagode, La** (The Pagoda)—French comic opera in two acts, music by Fauconnier, words by St. Georges, produced in Paris, 1859.

**Paladins, Les** (The Knights Errant)—French opera ballet in three acts, music by Rameau, words by Monticour, produced in Paris, 1760.

**Palma**—French comic opera in two acts, music by C. Henry Plantade, libretto by Lemontey, produced at Paris in 1798. Subject tells of funny incidents in a trip to Greece.

**Palmira**—An Italian opera in two acts, music by Antonio Salieri, libretto by Gamera, produced at Vienna in 1795. The heroine was the Persian Queen Palmira.

**Paludier du Bourg-de-Batz, Le** (The Saltmaker of Bourg-de-Batz)—French comic opera in two acts, music by Lefebvre, words by Tanguy, produced in Angers, 1876.

**Panier Fleuri, Le** (The Flower Basket)—French comic opera in one act, music by Ambroise Thomas, words by Leuven and Brunswick, produced in

Paris, May 6, 1839. It is one of the first of Thomas' compositions.

**Panjandrum**—Two-act opera by Morse. Libretto by J. Cheever Goodwin. Place, Subaya, a suburb of Manila, and the Island of Borneo. Time, the present. First produced at New York in 1893.

**Pantagruel**—French opéra-bouffe in two acts by Labarre, words by Henri Trianon, produced in Paris, 1855.

**Panurge**—A comic opera in three acts, music by Hervé, words by Clairville and Gastineau, represented at the Bouffes-Parisiennes, September 10, 1879. It is founded upon the third book of Rabelais' "Pantagruel."

**Paolo Emilio**—Italian grand opera, music by Romolo Pignatta, words by Rossi, produced in Venice, 1699.

**Papa Martin**—Italian comic opera, music by Cagnon, words by Ghislanzoni, produced at Genoa, 1871.

**Paquerette**—French comic opera in one act, music by Duprato, words by Grange and Laronnat, produced in Paris, 1856.

**Paria, Der** (The Outcast)—Polish opera in three acts, music by Moninszko, words by Checinski, produced in Warsaw, 1869.

**Paride**

**Paride** (Paris) — Italian opera, music and words by Bontempi, produced in Dresden, 1662. The story is the mythological one of Paris and Helen.

**Paride ed Elena** (Paris and Helen) — Italian opera, music by Gluck, words by Calzabigi, produced in Vienna, 1770.

**Parisiana** — Opera in three acts, music by Donizetti, words by Romani, produced in Florence, 1833. Lord Byron's tragic poem is the source of the plot.

**Part du Diable, La** (The Devil's Share) — French comic opera in three acts, music by Auber, words by Scribe, produced in Paris, January 16, 1843. The scene of the story is Spain in the Eighteenth Century. Philip V. is cured of his melancholy by the sweet singing of Carlo Broschi.

**Partenope** — Italian operá, music by numerous composers: Caldara (Venice, 1707, popular); Don Serri (Métastase's text, Naples, 1722); Handel (London, 1730); Rossini (Naples, 1819). Parthenope was a siren who drowned herself for Ulysses' sake.

**Pastorale en Musique, La** (The Pastoral in Music) — The first French opera. Music by Cambert, words by the Abbé Perrin, first produced at Issy, near Paris, 1659, at the château of M. de la Haye. All operas before this were Italian operas or arrangements of them.

**Pastor Fido** (The Faithful Shepherd) — Famous Italian tragi-comic pastorale, music by Sir Richard Fanshawe, text by the poet, Batiste Guarini. First appeared in London under its English title, 1646. The poem was translated into nearly all the European languages, almost as soon as it appeared, and became popular with composers.

**Patrie** (Native Land) — French grand opera in five acts, music by Emile Paladilhe, words by Gallet, produced in Paris, 1886. The libretto is founded upon Sardou's drama by the same name.

**Paul and Virginia** — French romantic opera in three acts and seven tableaux, music by Massé, words by Carré and Barbier, produced in Paris, November 15, 1876. The libretto is adapted from Saint-Pierre's novel by the same name. The scene is an island off the African coast in the Eighteenth Century. The ship bring-

**Pêcheurs de Perles, Les**

ing Virginia back from France is wrecked and her body is cast upon the shore, where her lover is waiting for her return.

**Pauline, the Lady of Lyons** — English opera in three acts, music by F. H. Cowen, words by Hersee, produced in London, 1876. This was Cowen's first opera.

**Paul Jones** — Comic opera in three acts, originally produced under the title "Surcouf," at Folies Dramatiques, Paris, October 6, 1887; adapted into English by H. B. Farnie and first produced at the Prince of Wales' Theatre, London, January 2, 1889.

**Pavillon du Calife; ou, Almanzor et Zobeide** (The Pavilion of Calif; or, Almanzor and Zobeide) — French opera in two acts, music by Dalayrac, words by Despres, Deschamps and Morel; produced in Paris, 1804. It was later revised under the title, "Le Pavillon des Fleurs; ou, Les Pêcheurs de Grenade."

**Paysan, Le** (The Countryman) — French comic opera in one act, music by Ch. Poisot, text by Alboize, produced at Paris in 1850. A young officer of peasant birth loves the daughter of a proud baron, but the latter objects to the marriage. Emperor Joseph II. comes to the rescue of the lovers by knighting the officer's father.

**Pazzia Senile, La** (Senile Folly) — Italian intermezzo, music by Banchieri, produced in Venice, 1598. Grove says it may almost be called the first comic opera, though that title is usually given to "La Lerva Padrona," 1733.

**Pêcheurs, Les** (The Fishermen) — French operetta in one act, music by Gossec, words by the Marquis de la Salle, produced in Paris, 1766.

**Pêcheurs de Catane, Les** (The Fishermen of Catane) — French comic opera in three acts, music by A. Mailart, text by Carré and Cormon, produced at Paris in 1860. Fernand, a young nobleman, betrays Nella, a peasant girl. When she learns of his engagement to a woman of his own station, she enters a convent. Fernand regrets having deceived Nella, breaks his engagement and offers to marry her, but it is too late; the girl dies of a broken heart.

**Pêcheurs de Perles, Les** (The Pearl Fishers) — French opera in three acts, music by Bizet, words by Carré and

**Pêcheurs de Perles, Les**

Cormon, produced in Paris, September 30, 1863. The story is an Indian one. The heroine of the opera is Leila, a priestess on the Island of Ceylon.

**Peggy from Paris** — Musical play in a prologue and two acts, music by William Loraine, words by George Ade, first produced in Chicago, 1902.

**Peines et les Plaisirs d'Amour, Les** (The Pains and the Pleasures of Love) — French pastoral opera in five acts and a prologue; music by Cambert, words by Gilbert, produced in Paris, 1672.

**Peintre Amoureux de son Modèle, Le** (The Painter in Love with His Model) — French operetta in two acts, music by Duni, words by Anseume, produced in Paris, July 26, 1757. The libretto was translated from an Italian one called "Il Pittor Innamorato" (The Painter in Love).

**Pelage; ou, Le Roi de la Paix** (Pelage; or, The King of Peace) — French opera in two acts, music by Spontini, words by Jouy, produced in Paris, 1814, to celebrate the return of Louis XVIII.

**Pelope** (Pelops) — Italian opera, music by Jomelli, words by Verazi, produced in Stuttgart, 1755. The story is from mythology. Pelops was the son of King Tantalus and Dione.

**Penelope** — French opera in three acts, music by Piccinni, words by Marmontet, produced in Paris, 1785.

**Penelope, La** — Italian opera in two acts, music by Cimarosa, produced in Naples in 1795. Penelope was the wife of Ulysses, and the opera deals with the hero's return from his long wandering.

**Pepita** — Comic opera in three acts, music by Charles Lecocq, words adapted from the French of Durn and Chivot by "Mostyn Tedde." Under the title "La Princesse des Canaries" the opera first appeared in France, then made a tour of the English provinces and was put on at Toole's Theatre, London, August 30, 1888.

**Pepita Jimenez** — Spanish opera, music by Isaac Albeniz, produced in Barcelona, 1895. The libretto is adapted from Juan Valera. The scene is laid in a village of Andalusia in Spain.

**Père Gaillard** (Father Gaillard) — French comic opera in three acts, mu-

**Peter Schmoll**

sic by Napoleon Henry Reber, libretto by Sauvage, produced at Paris in 1852. Opera was not a success; one had to be educated up to it to enjoy it.

**Perichole, La** — A comic opera in three acts, music by Offenbach, words by Henri Meilhac and Ludovic Halévy, first produced at the Théâtre de Varieties, Paris, October 6, 1868. This popular opera has been revived several times, notably at Paris in 1874, and in London at the Garrick Theatre in September, 1897. The English version was written by Alfred Murray. The plot is founded on the true story of a Spanish Indian opera singer who lived in Lima, Peru, in the latter half of the Eighteenth Century, and captured the heart of its old Viceroy.

**Perle du Bresil, La** (The Pearl of Brazil) — French opera in three acts, music by Félicien David, words by Gabriel and Sylvain St. Etienne, produced in Paris, 1851.

**Peronne Sauvée** (Peronne Saved) — French opera, music by Dezède, words by Billardon de Sauvigny, produced in Paris, 1783.

**Perruche, La** (The Parrot) — French comic opera in one act, music by A. Louis Clapisson, libretto by Duma noir and Dupin, produced at Paris in 1840. This little opera enjoyed a long popularity and for years it was a favorite curtain raiser.

**Perruquier de la Regence, Le** (The Wigmaker of the Regency) — French comic opera in three acts, music by Ambroise Thomas, words by Planard and Dupart, produced in Paris, March 30, 1838. The music is still occasionally sung.

**Persée** (Perseus) — French grand opera in three acts, music by Philidor, words by Quinault, revised by Marmontel, produced in Paris, October 24, 1780. The story is from Greek mythology.

**Peters Bryllup** — Danish opera in one act, music by Schulz, words by Tharup, produced in Copenhagen, 1791.

**Peter Schmoll und Seine Nachbarn** (Peter Schmoll and His Neighbors) — German comic opera, music by Weber, words by Turk, produced in Augsburg, March, 1803. It had been rehearsed in Salzburg, June, 1802, and there is a possibility that it was performed there. The libretto was adapted from Cramer's novel of the same name.

**Petit Chaperon Rouge, Le**

**Petit Chaperon Rouge, Le** (Little Red Riding Hood) — French comic opera in three acts, music by Boieldieu, words by Theaulon, produced in Paris, 1818.

**Petit Duc, Le** (The Little Duke) — Comic opera in three acts, music by Lecocq, words by Meilhac and Halévy, first presented at Paris, 1878. Later in the same year an English version by Saville and Bolton Rowe was presented in London.

**Petite Mariée, La** (The Little Bride) — French comic opera in three acts, music by Lecocq, words by Leterrier and Vanloo, produced in Paris, 1875. This has been translated into English and is one of Lecocq's most popular operas.

**Petit Faust, Le** (The Little Faust) — French opéra bouffe in three acts and four tableaux, music by Hervé, words by Cremieux and Jaime, produced in Paris, 1869. This has been translated into English and is the composer's most successful work.

**Petite Mademoiselle, La** — Comic opera in three acts, music by Lecocq, words by Meilhac and Halévy, produced at the Renaissance Theatre, Paris, April 12, 1879, and at the Alhambra Theatre, London, in 1879. A German version called "Die Feindin des Cardinals" (The Enemy of the Cardinals), was presented at Berlin, March 20, 1880.

**Petit Matelot, Le** (The Little Sailor) — French comic opera in one act, music by Pierre Gaveaux, libretto by Pigault-Lebrun, produced at Paris in 1796. It reappeared eight years later under the title, "The Impromptu Marriage."

**Petruchio** — English opera in one act, music by Alick Maclean, written in 1895. It won a prize offered in that year by Madame Fanny Moody and Mr. Charles Manners.

**Pfauenfest, Das** (The Peacock Festival) — German grand opera in three acts, music by Zumsteeg, words by Werthes, produced in Stuttgart, 1801.

**Pfeiferstag, Der** (The Piper's Festival) — German opera in three acts, music by Max Schillings, words by Sporck, produced in Schwerin, 1899. The Piper's Day was a custom peculiar to upper Elsass. Once a year all the pipers gathered at Rappoltsweiler under the protection of the Piper King, the master of Rappoltsweiler.

**Pierre de Medicis**

**Pfeifer von Hardt, Der** (The Piper from Hardt) — A romantic folk opera by Ferdinand Langer, first produced at Mannheim in 1894. Very successful and still very popular.

**Phaon** — French opera in two acts, music by Piccinni, words by Watelet, produced before the French court in Choisy, 1778. The story is the well known one of Sappho and Phaon.

**Pharamond** — French opera in three acts, music by Berton, Kreutzer and Boieldieu, words by Ancelot, Guirand and Soumet; produced in Paris, 1825.

**Pharao** — Opera, music by C. H. Graun, produced in Brunswick, 1733. This is a German version of "Gianguir," by Apostolo Zeno. The recitatives are in German, the airs in Italian.

**Philemon and Baucis** — This mythological subject is the text of many operas. Among them the earliest is by Gluck (Parma, 1769). Gounod's opera with text by Barbier and Carré, produced at Paris, 1860, is perhaps the best.

**Philtre, Le** (The Love Charm) — French opera in two acts, music by Auber, words by Scribe, produced in Paris, 1831. This has been translated into English and has had many performances.

**Phryne** — French comic opera in two acts, music by Saint-Saëns, produced in Paris, 1893.

**Picaros et Diego; ou, La Polle Soirée** — French comic opera in one act, music by Dalayrac, words by Dupaty, produced in Paris, 1803. This opera had been presented the preceding year as "L'Antichambre; ou, Les Valets Entré Eux."

**Piccolino** — Comic opera in three acts, music by Ernest Guirand, words by Nutter, adapted from Sardou; first produced in Paris, April 11, 1876, and in 1879 at Her Majesty's Theatre, London.

**Piccolo Haydn, Il** (Young Haydn) — An Italian lyric comedy in one act, music by Gætano Cipollini, text by Sociale, produced first at Como in 1893. The text is founded on an incident in the youth of Haydn. The opera is a charming little thing and has been very popular in Italy and Germany.

**Pierre de Medicis** — Opera in four acts and seven tableaux, music by Prince Poniatowski, words by St. Georges and Pacini, produced in

**Pierre de Medicis**

Paris, 1860. The rivalry of Julien and Pierre de Medicis for the hand of Laura Salviati is the basis of the plot.

**Pierre et Catherine** (Pierre and Catherine) — French comic opera in one act, music by Adolphe Adam, libretto by F. Flotow and Saint-Georges, produced at Paris in 1829. This opera is one of Adam's earliest compositions and contained indications of his ability.

**Pierrette and Jaquot** — French operetta in one act, music by Offenbach, words by Noriac and Gille, produced in Paris, 1876.

**Pietra del Paragone, La** (The Touchstone) — Italian opera buffa in two acts, music by Rossini, words by Romanelli, produced in Milan, 1812. This was one of Rossini's first operas. He later used parts of it in his "Cenerentola."

**Pietro il Grande** (Peter the Great) — Musical drama in five acts, music by L. G. Jullien, produced in London, 1852.

**Pietro von Albano** — German opera in three acts, music by L. Spohr, libretto by Karl Pfeiffer, produced at Cassel in 1827.

**Pigeon, Vole!** (Pigeon, Fly!) — A French opera in one act, music and text by Fr. Castil-Blaze, produced at Paris in 1843. A jealous lover intercepts a dove which is bearing a message from a rival lover to his own sweetheart. He sets the dove free with its message, but has his rival killed.

**Pilger von Mekka, Die** (The Pilgrims from Mecca) — An operetta by Gluck, produced at Schönbrunn in 1764. The text is translated from Doncour's "Rencontre Imprévue" (The Unexpected Meeting).

**Pipe of Desire, The** — A fairy opera in one act, music by Frederick S. Converse, text by G. E. Barton. Iolan, a young peasant, radiant with success and hope, returns to his home after an absence of several years, to claim Naöia, his bride. In the forest he meets the elves and their King; he invites them to the wedding, but because he is rude to the King, the latter plays upon his Pipe of Desire, and poor Iolan sees his bride die before his eyes. Then the King plays more and Iolan finds himself an old man. So bowed is he by grief that he submits and says, "Thy will be done." Feeling that he has curbed the pride

**Poete Suppose, Le**

and self-satisfaction of the youth, the King stops playing. Then Iolan sees it was but a dream and before him, in reality, stands his beloved Naöia.

**Pique-Dame** — Russian tragic opera in three acts, music by Tschaikowsky, words by Modest Tschaikowsky, produced in St. Petersburg, December 19, 1890. The libretto is founded upon Pouschkin's novel.

**Piramo e Tisbe** (Pyramus and Thisbe) — Italian opera, music by Gluck, produced in London, 1746. It is a parody on the well known story of the two Babylonian lovers. It was a complete failure and is of no significance, were it not for the fact that it is said to have been the means of opening Gluck's eyes to the degradation to which opera had sunk.

**Pirata, Il** (The Pirate) — Italian opera in two acts, music by Bellini, words by Romani, produced in Milan, 1827. It was a tremendous success when first given and has been often revived since then.

**Pirates, The** — English opera, music by Storace, words by Cobb, produced in London, 1792.

**Pirro, Il** — Italian opera, music by Paisiello, produced in Naples, 1876. It is the first serious opera into which are introduced concerted introductions and finales.

**Pirro e Demetrio** — Italian opera in three acts, music by Alessandro Scarlatti, words by Adriano Morselli, produced in Naples, 1697. An English adaptation, words by McSwiney, and additional music by Nicola Haym, was presented in London, 1708, with great success.

**Pittore e Duca** (The Painter and the Duke) — Italian opera in three acts, music by Balfe, words by Piare, produced for the carnival in Trieste, 1855. The opera was given later in London under the title, "Moro, the Painter of Antwerp."

**Pizarro** — English opera or song play, music by Michael Kelly, produced in London, 1799. Pizarro was the conqueror of Peru.

**Planteur, Le** (The Planter) — French comic opera in two acts, music by Hippolyte Monpou, text by Saint-Georges, produced at Paris in 1839. This opera met with some success.

**Poete Suppose, Le** (The Supposed Poet) — French vaudeville opera in three acts, music by S. Champeign, text by Laujon, produced in Paris in

**Poete Suppose, Le**

1782. The comedy is furnished by the preparations for a festival.

**Poia**—An opera composed by Arthur Nevin, words by Randolph Hartley, first produced at the Royal Opera in Berlin, July, 1909. The libretto is founded on legends of the Blackfeet Indians.

**Polyeucte**—French grand opera in five acts, music by Gounod, words by Carré and Barbier, produced in Paris, 1878. The libretto is adapted from Corneille's play by the same name. Polyeucte was an early Christian martyr.

**Polichinelle**—French comic opera in one act, music by Montfort, words by Scribe and Duveyrier, produced in Paris, 1839.

**Polifemo**—Opera, music by Porpora, first produced in London, 1835.

**Polinto, II**—Opera in three acts, music by Donizetti, words by Nourrit and Cammarano, originally written for presentation at Naples in 1838, but forbidden by the authorities. Scribe adapted it for the Grand Opéra at Paris, where it was given April 10, 1840, under the title, "Les Martyrs." Twelve years later it appeared in London as "I Martini." The plot is that of Corneille's tragedy, "Polyeucte," and this story of the early Christian martyrs has supplied Donizetti with many opportunities for dramatic music.

**Polly**—English song play, music by Pepusch, words by John Gay, produced in London, 1728. It is a continuation of Gay's "Beggars' Opera." It aroused a great deal of criticism and its performance was forbidden, but it appeared later on in print.

**Polnische Jude, Der** (The Polish Jew)—German opera in two acts, music by Karl Weis, words by Leon and Batka, produced in Prague, March 3, 1901. The libretto was adapted from Erckmann-Chatrian. The story is woven around the murder of a Polish Jew by a Burgomaster of Elsass.

**Pomo d'Oro, II** (The Golden Apple)—Italian opera by Cesti, words by Sbarra, produced in Vienna, 1666, upon the occasion of the marriage of Leopold I. of Austria.

**Pomone**—French pastoral opera in five acts, music by Cambert, words by Perrin, produced in Paris, 1671. It is said to have been the first French opera publicly presented.

**Pompeo in Armenio**—Italian opera,

**Poupée de Nürnberg, La**

music by Guiseppe Sarti, produced at Faenza, 1752. This, Sarti's first opera, scored a great success.

**Ponce de Leon**—French comic opera in three acts, music and words by H. M. Berton, produced in Paris, March 15, 1797. It was performed with great success.

**Poor Soldier, The**—English comic opera, music by William Shield, words by John O'Keefe, produced in London, 1783. This opera afterwards became popular in America.

**Porcherons, Les** (The Tea Gardens)—French comic opera in three acts, music by Albert Grisar, text by Lurien and J. Sauvage, produced at Paris in 1850. Scene is laid near and in Paris, and is of the period of Louis XV. The music is some of the best Grisar ever wrote; it is full of grace and melody.

**Portefaix, Le** (The Porter)—French comic opera in three acts, music by J. M. Gomis, text by Scribe, produced at Paris in 1835.

**Porto Basso, A**—Lyric drama in three acts. Music by Niccola Spinelli, text based upon Checchi's "Cognetti." Translated into the German by Ludwig Hartmann. First performed at Cologne, 1904. Time, present; scene, Naples. The music soon brought Spinelli prominently before the public.

**Portoghesi in Goa, I** (The Portuguese in Goa)—Italian opera, music by Sir Julius Benedict, produced in Stuttgart in 1830, and in Naples in 1831, where it was much more successful. Goa is a small Portuguese territory on the west coast of India.

**Portrait de Manon, Le** (Manon's Portrait)—French operetta in one act, music by Massenet, produced in Paris, 1894.

**Porus**—German opera in five acts, music by S. Kusser (Cousser), text by Bressand, first produced at Braunschweig, 1693. Porus was King of India in the Fourth Century B. C., and became famous in history as the Indian King who withstood Alexander the Great.

**Pounce & Co.; or, Capital vs. Labor**—American comic opera in two acts, music and words by Benjamin E. Woolf, first produced in Boston, 1883.

**Poupée de Nürnberg, La** (The Nuremberg Doll)—French comic opera in one act, music by A. C. Adam, words by De Leuven and Beauplan,

**Poupée de Nürnberg, La**

produced in Paris, 1852. The motive for the libretto was taken from E. T. A. Hoffmann's "Sandmann" (Sandman). The time is the Nineteenth Century and the place a toy shop in Nuremberg. The opera was quite forgotten, but has recently been revived.

**Power of Evil, The**—Russian opera, music by Serov, finished by Soloviev, produced after 1871. The libretto is founded on a play by Ostrovsky, the Russian dramatist. The scene is the present time, and the story is exceedingly sordid and realistic. It is still performed on the Russian stage.

**Praxitele; ou, La Ceinture**—French opera in one act, music by Madame Devismes, words by Milcent, produced in Paris, 1800.

**Pré aux Clercs, Le** (The Clerks' Meadow)—French comic opera in three acts, music by Hérold, words by Planard, produced in Paris, 1832. The story is historical; the scene is laid at the court of Charles IX. of France in the Sixteenth Century. The opera is sometimes regarded as Hérold's finest.

**Preciosa**—German musical drama in four acts, music by Charles M. Von Weber, libretto by Alexander Wolff, first produced at Berlin in 1821. The scene is laid in Spain. A young nobleman, Don Alonzo, falls violently in love with Preciosa, a beautiful Bohemian girl whose virtue and charms are on everybody's lips. She does not believe, however, that she should marry so noble a suitor, and remains with the gypsies. But Alonzo loves her dearly. The gypsy chief gets into difficulty, and in order to gain his freedom he confesses that Preciosa was stolen from a noble family when she was a child, and so, of course, the lovers are united. "Preciosa" contains some of Weber's best music; it is a national gem and some of its songs will be popular forever. In 1858 the opera was reduced to one act.

**Premier Jour de Bonheur, Le** (The First day of Good Fortune)—French comic opera in three acts, music by Auber, words by d'Ennery and Cormon, produced in Paris, 1868.

**Prés Saint Gervais, Les** (The Meadows of Saint Gervais)—French operetta in three acts, music by C. Lecocq, text by Philip Gille and V. Sardou, produced at Paris in 1874. In

**Princesse d'Auberge**

1876 this opera appeared at Vienna under the German title, "Prinz Cotti."

**Pretendus, Les** (The Betrothed)—French grand opera in three acts, music by J. B. Lemoyne, libretto by Rochon de Chabannes, produced at Paris in 1789. This opera was popular for over thirty years.

**Prigione d'Edinburgo, La** (The Prison of Edinburgh)—Italian opera in three acts, music by F. Ricci, words by Rossi, produced in Triest, March, 1838. The song, "Lulla Poppa del Mio Brick," from this opera, was for a long time one of the most popular in Italy.

**Prigionier, Il** (The Prisoner); sometimes called "Il Prigionier Superbo" (The Noble Prisoner)—Italian opera in three acts, music by Pergolesi, produced in Naples, 1733.

**Prima Donna, La**—Comic opera in three acts, music by Tito Mattei, libretto adapted from "The Duke's Dilemma," a story by H. B. Farnie and Alfred Murray; first produced at the Avenue Theater, London, October 16, 1889.

**Prince Igor**—Russian opera in four acts and a prologue, music by Alexander Borodin, published in 1889. The opera was left unfinished by Borodin and was completed by Rimsky-Korsakov and Glazounov. The libretto is based upon "The Epic of the Army of Igor," one of the most interesting of all the old Russian chronicles.

**Prince Methusalem**—Comic opera in three acts, music by Johann Strauss, words by Treumann, adapted from Wilder and Delacour, first produced in Vienna, January 3, 1876. An English version with lyrics by Henry S. Leigh was performed at the Folies Dramatiques Theatre, London, May 19, 1883.

**Prince of Pilsen, The**—Musical comedy in two acts, music by Gustave Luders, words by Pixley, produced in Boston, May 21, 1902. The scene is Nice at the present day. A Cincinnati brewer is taken for the Prince, and he accounts for the honors shown him as a tribute to the excellent Pilsener beer that he makes.

**Prince Troubadour, Le** (The Troubadour Prince)—French comic opera in one act, music by E. N. Méhul, text by A. Duval, produced at Paris in 1813.

**Princesse d'Auberge**—Opera by Jan Blockx. Libretto by de Tiere.

**Princesse d'Auberge**

Place, Brussels. Time, the Eighteenth Century. First produced at Antwerp in 1896.

**Princesse de Babylone** (The Princess of Babylon)—French opera in three acts, music by Kreutzer, words by Vigée and Morel, produced in Paris, 1815.

**Princesse d'Élide, La**—French comedy with ballet, music by Lully, text by Molière, produced at Paris in 1664.

**Princesse Jaune, La** (The Yellow Princess)—French comic opera in one act, music by Saint-Saëns, text by Louis Gallet, first produced at Paris, 1872. A young Dutchman falls in love with the picture of a Japanese princess, but he recovers, eventually marrying a Dutch girl.

**Princess Ida; or, Castle Adamant**—Comic opera in a prologue and two acts by Sir Arthur Sullivan, words by W. S. Gilbert, first produced at the Savoy Theater, London, January 5, 1884. This is a most amusing parody on Tennyson's "Princess."

**Princess Osra**—English opera by Herbert Bunting, produced at London, Covent Garden, in 1902. The music is original and dainty, with a touch of Gallic coloring, and a great credit to the composer.

**Princess Toto**—Comic opera in three acts, music by Frederic Clay, words by W. S. Gilbert, produced at the Opera Comique, London, October 15, 1881.

**Principessa Fedele, La** (The Faithful Princess)—Italian opera by Fr. Gasparini, produced at Venice in 1709. The opera was well received and shortly after appeared upon the stage at Vienna.

**Prinz Eugen, der Edle Ritter** (Prince Eugene, the Noble Knight)—German opera in three acts, music and text by Gustav Schmidt, produced at Frankfurt A/M in 1847. Alexander Rost helped the composer in preparing the text.

**Prinz Harold's Brautfahrt** (Prince Harold's Wooing)—A German comic opera in three acts with a prelude and ballet; music by Heinrich Kratzer, text by Jakob Leiser, first produced at Barmen in 1907. The scene is laid on a northern island in the Thirteenth Century. Prince Harold, on his way north to woo the beautiful Princess Gerda, is waylaid by four ruffians. These exchange their beg-

**Promesses de Mariage, Les**

gars' clothes for those of their royal prisoner and his retinue, go north, impersonate the prince and his ministers, and furnish a great deal of fun. But before Gerda is won over to these strange royal people the Prince appears and the rogues are punished. Moderately successful.

**Prinz Wider Willen** (A Prince Against His Will)—Comic opera in three acts, music by Otto Lohle, text by Rudolph Seuberlich, first produced at Riga, Italy, 1890. Time, 1870; place, village in southern France. Story one of mistaken identity, and popular in Europe.

**Prison d'Edinbourg, La** (The Edinburgh Prison)—French comic opera in three acts, music by Prince Michele Carafa de Colobrano, text by Planard and Scott, produced at Paris in 1833. Libretto is taken from Sir Walter Scott's novel.

**Prisoner of War, The**—Two-act opera by Goldmark. Libretto by Emil Schlicht. Place, the Greek camp before Troy. Time, the end of the Trojan war. First produced at Vienna in 1899.

**Prisonnier, Le** (The Prisoner)—French comic opera in one act, music by D. D. Maria, text by Alexander Duval, produced at Paris in 1798. Opera was popular and appeared in Germany with the title, "The Arrest." Plot of story is based on a resemblance or double.

**Prisonnier d'État, Le** (The Prisoner of State)—French comic opera in one act, music by Batton, words by Melesville, produced in Paris, 1828.

**Proëris and Cephalus**—Russian opera, music by Francesco Araja, words by Soumarokoff, produced in St. Petersburg, 1755. It was written at the desire of the Empress Elizabeth and is said to be the first opera to be performed in the Russian language. The story is taken from Greek mythology.

**Promesse, Les** (The Promise)—French comic opera in three acts, music by A. L. Chapisson, libretto by Leuven and Brunswick, produced at Paris in 1854. A little love story with Queen Marietta as the heroine.

**Promesses de Mariage, Les** (The Promise to Marry)—French comic opera in two acts, music by H. M. Berton, words by Desforges, produced in Paris, July 4, 1787. It was given with success, but is no longer sung.



**Promessi Sposi, I**

**Promessi Sposi, I** (The Promised Husbands) — Italian opera in four acts, music by Petrella, words by Ghislanzoni, produced in Secco, October 2, 1869. Manzoni's novel by the same name was the basis for the libretto. This opera is thought by many to be almost equal to "Ione," the composer's masterpiece.

**Promessi Sposi, I** (The Promised Husbands) — Italian opera, music by Ponchielli, produced in Cremona, August 30, 1856, and revised for Milan, December 5, 1872. Manzoni's novel by the same name was the basis for the libretto.

**Proscrit, Le** (The Outlaw) — French opera in three acts, music by Adolphe Adam, libretto by X. Saintine and Carmonche, produced at Paris in 1833. An invisible tribunal forms the background for the plot.

**Proserpina Rapita** (The Ravished Proserpina) — Italian opera, music by Monteverde, words by Strozzi, produced in Venice, 1630. The story is from mythology. Proserpina, the daughter of Jupiter and Ceres, was stolen by Pluto and carried off by him to the lower world.

**Proserpine** — French lyrical drama, music by Saint-Saëns, produced in Paris, 1887. The story has nothing to do with mythology, but is founded upon a poem by Vacquerie. The scene is Italy in the Sixteenth Century.

**Proserpine** — Italian opera, music by Peter von Winter, words by da Ponte, produced in London, 1804. The story is from mythology.

**Protesilao** — Italian opera, music by J. F. Reichardt, libretto by Abbate Sertov, produced at Berlin, 1779. This opera reappeared in Berlin several times after with some changes. Hero was the first Greek to fall in the Trojan war.

**Pskovitaine, La** (The Maid of Pskow) — An opera composed by Rimsky-Korsakov, first produced in St. Petersburg in 1873, founded upon a poem by Mei. It was re-written in 1894 and is still popular.

**Psyche** — French comic opera in three acts, music by Ambroise Thomas, words by Carré and Barbier,

**Pygmalion**

produced in Paris, January 26, 1857. A revised version was given in 1878. The opera has not kept its place on the stage.

**Puits d'Amour** (The Lovers' Well) — Comic opera in three acts, music by Balfe, text by de Leuven and Scribe, produced in Paris in 1843. The well is so called because a young girl who had been deceived by her lover threw herself into it. At the bottom, however, it leads to a spacious hall in which a certain King Edward and his jolly companions have a merry time. This opera is perhaps Balfe's best and its success in France was remarkable.

**Punition, La** (The Penalty) — French comic opera in one act, music by Cherubini, words by Desfaucherets, produced in Paris, 1799.

**Puntigli delle Donne, I** (The Honor of the Ladies) — Italian comic opera by Gasparo Spontini, produced in Rome, 1796. It was Spontini's first work and a great success.

**Puppenfee, Die** (The Doll Fairy) — A ballet by F. Gaul and J. Hassreiter, music by Joseph Bayer, produced in New York in connection with "Der Barbier von Bagdad," in 1890.

**Puritanism** — Comic opera, music by Edgar S. Kelley, words by C. M. S. McLellan, first produced in Boston, 1892. It treats of Puritan life at the time of the Salem witchcraft craze.

**Puritan's Daughter, The** — Grand romantic opera in three acts, music by Balfe, words by J. V. Bridgman, first produced in London, November 30, 1861, at Covent Garden. The scene is laid in England, in 1665, during the struggle between the Puritans and Cavaliers, and involves the story of a Puritan maid and her Royalist lover.

**Purse, The** — English opera by William Reeve, produced at London in 1794, and soon after in New York.

**Pygmalion** — French melodramatic opera, music by Jean Jacques Rousseau and Horace Coignet, words by Rousseau, produced in Paris, 1775. There was no singing; the music was entirely orchestral and came in the intervals of the declamation.

## Q

**Quaker, The** — English opera in two acts, music and words by Charles Dibdin, produced in London, 1775.

**Quart d'Heure de Silence, Un** (A Quarter of an Hour in Silence) — French comic opera in one act, music by Gaveaux, text by Guillet, produced at Paris in 1804. This subject is the same as Weber's "The Wager," which was produced in Germany the following year.

**Quatre Fils Hymon, Les** (The Four Sons of Hymen) — French comic opera, music by Balfé, text by de Leuven and Brunswick, produced at Paris in 1844. Four intrigues which terminate in four marriages are jestingly referred to as the four sons of Hymen. It was translated into German under the title, "Die Vier Haimonskinder." The music is not as good as that in Balfé's "Puits d'Amour."

**Queen Andigo** — German comic opera in three acts, music by Johann Strauss, words by Jaime and Wilder, produced in Vienna, February 10, 1871. It is a story of Asiatic Turkey in the Nineteenth Century—an impossible tale, in which the harem of the Sultan arms itself as an Amazon army.

**Queen Topaze, or La Reine Topaze** — A comic opera in three acts, music

by Massé, text by Lockroy and Battu. First produced in Paris, 1856. The scene is laid in France in the Eighteenth Century. Plot is very slight. When a child Topaze is stolen by a band of gypsies and later becomes their queen. She falls in love with Rafall, a captain, who is affianced to a rich noblewoman, but he does not marry Topaze until she discloses to him the secret of her birth. Gypsy by-play supplies color and humor to the situations. The music is excellent and the gypsy melodies are unusually charming.

**Quentin Durward** — French comic opera in three acts, music by F. A. Gevaert, text by Carré and Cormon, produced at Paris in 1858. Ten years before an English opera with this title, by Laurent, had appeared in London. Quentin Durward is the well known hero in Scott's novel by this name.

**Quinto Fabio** — Italian opera in three acts, music by Cherubini, first presented at Alexandrie-de-la-Paille, 1780, and at Rome in 1783. This was Cherubini's first opera.

**Quiproquo, Le** — French operetta in two acts, music by Philidor, words by Mouston, produced in Paris, March 6, 1760.

## R

**Rabelais** — French comic opera in three acts, music by Presteau, text by Gribouval and Noyer, produced at Rouen in 1883.

**Rache, Die** (Revenge) — A Russian opera in one act, music by Rubinstein, text by Jemtschetschnikoff, produced at St. Petersburg in 1858.

**Radamisto** — Italian opera, music by Händel, words by Haym, produced in London, 1720. The hero of the opera was the husband of Zenobia, Queen of Palmyra.

**Rajah de Mysore, Le** — Comic opera in one act, music by Lecocq, words by G. M. Layton, first produced in 1869, and at the Park Theater, London, in 1875. An Oriental

potentate, his mother-in-law, and an elixir of life lead to many amusing incidents.

**Rantzán, I** — Italian opera, music by Mascagni, words by Menasco and Tozzetti, produced in Florence, 1892. The libretto is an adaptation from a novel by Erckmann-Chatrain. It is a village Romeo and Juliet story.

**Raoul Barbe-Bleue** (Bluebeard) — French opera, music by Grétry, words by Sedaine, produced in Paris, 1789. The subject is the well-known children's story.

**Rapimento di Cefalo, Il** — A musical drama in five acts with a prologue, music by G. Caccini, text by G. Chiabrera, produced at Florence in

**Rapimento di Cefalo, II**

1597. It was written for the marriage of Henry IV. of France with Marie di Medici, and is one of the oldest musical dramas in recitative style.

**Rappressaglia, La** (The Booty) — Italian comic opera in two acts, music by Stunz, words by Romani, produced in Milan, 1819.

**Ratbold** — Serious opera in one act. Music by Reinhold Becker, text, a ballad, by Felix Dahn. First appeared at Mains, 1896. Time, about 1200; place, Friesland, Ratbold, a sea rover, unfortunately and unsuccessfully loves the wife of his brother.

**Rattenfänger von Hameln, Der** (The Piper of Hamelin) — Romantic grand opera in five acts, music by Victor Nessler, words by Hofmann, from Julius Wolff's legend by the same name. First produced in Leipzig, March 19, 1879. An English version by Henry Hersee was first produced at the Queen's Theatre, Manchester, November 16, 1882.

**Räuberbraut, Die** (The Robber's Bride) — A romantic operetta in three acts by Ferdinand Ries with text by C. W. Häser. Produced at Frankfurt A/M in 1828.

**Ravnen** (The Raven) — A Danish opera in three acts, music by Johann P. E. Hartmann, text by H. C. Anderson. Produced at Copenhagen in 1832. This popular little fairy opera is based upon a tale by Gozzi.

**Raymond** (The Queen's Secret) — Lyric drama in three acts, music by Ambroise Thomas, text by Rosier and de Leuven, first produced at Paris in 1851. Text is based on the legend of the iron mask.

**Rebe, Die** (The Vine) — A ballet in three acts with five tableaux, music by Rubinstein, text by P. Jogliani, Hansen and Grandmougin. Composed in 1883. A love story in which the bridegroom is enticed by the Queen of the Vines. Vines of different nations are personified and perform characteristic dances.

**Red Mill, The** — Musical comedy in two acts, music by Victor Herbert, words by Henry Blossom, produced in New York, 1906.

**Regina; or, The Marauders** — Romantic opera in three acts, music by Lortzing, words by Adolf L'Arronge, first performed in Berlin, 1899, forty-eight years after the death of the composer.

**Re Pastore, II**

**Régine; or, Two Nights.** — French comic opera, music by A. Adam, text by Scribe, produced at Paris in 1839. Text is a flimsy story of a young noblewoman who marries an ordinary soldier, but is separated from him immediately. The music is much better than the text.

**Reine de Chypre, La** (The Queen of Cyprus) — Opera in five acts, music by Halévy, words by Saint Georges, first produced in Paris, 1841, and revived there in 1878. The Queen is Catarina Cornarv, a Venetian, who lived in the Fifteenth Century and married the King of Cyprus.

**Reine de Saba, La** (The Queen of Sheba) — French grand opera in four acts, music by Gounod, words by Carré and Barbier, produced in Paris, February 28, 1862. The opera was not a success, and is no longer sung, but certain numbers in it have survived, notably "Plus Grand Dans Son Obscurité." Goldmark's opera by the same name is much the finer of the two.

**Reine Fiametta, La** (The Queen of Flame) — A French opera in four acts, music by Xavier Leroux, text by the poet, Catulle Mendès; produced in German at Prague in 1907 as "Königin Fiametta." The translation is by O. Smrčka, and Joseph Vymětal. Orlande, Queen of Bologna in the Sixteenth Century, a woman fond of love adventures, owns some land which Cardinal Sforza is eager to hold. So he delegates a young monk to kill the Queen. The monk finds that the Queen is the woman whom he has been loving in secret and refuses to obey the commands. This is the basis for the libretto. Prague welcomed Xavier's opera very cordially.

**Rendezvous Burgeois, Le** (The Burgeois Meeting Place) — French comic opera in one act, music by Isouard, words by Hofmann, produced in Paris, 1807.

**Reole, La** — Comic opera in three acts. Music by Gustav Schmidt. libretto by Charlotte Birch Pfeiffer, produced at Breslau in 1863.

**Re Pastore, II** (The Shepherd King) — Italian opera in two acts, music by Mozart, words by Métastase, produced in Salzburg, 1775. Abdolonimus, a shepherd in Sidon, was made a King by Alexander the Great.

## Re Pastore, II

**Re Pastore, II** (The Shepherd King)—Italian opera. Music by Guiseppe Sarti, text by Métastase. Produced at Venice in 1753. Text is based on Alexander the Great's visit to Sidon where he raised the Shepherd Abdolonino to the vice Kingship. This opera was very successful at its time, but is no longer played.

**Re Teodoro in Venezia, II** (King Theodoric in Venice)—Italian opera, music by Paesiello, words by Casti, produced in Venice, 1784. Theodoric was King of the Eastern Goths and conquered Italy in the Sixth Century, A. D.

**Revenant, Le** (The Ghost)—A fantastic opera in two acts. Music by J. M. Gouies, text by Calvinmont, produced at Paris in 1833. The music is good.

**Riccardo** (Richard)—Italian opera, music by Handel, produced in London in 1727.

**Ricciardo e Zoraide**—Italian opera in two acts, music by Rossini, words by Berio, produced at Naples in 1818, and at Paris, 1824.

**Richard Cœur de Lion** (Richard Lionheart)—French song play in three acts, music by Sedaine, produced in Paris, 1784. The theme of the opera is Richard's crusade in 1190.

**Richard in Palestine**—French opera in three acts, music by Adolphe Adam, words by Paul Foucher, produced in Paris, 1844. The plot deals with incidents in the Crusades.

**Ricimero**—Italian opera, music by Jomelli, produced at Rome, 1740.

**Rien de Trop; ou, Les Deux Faravents**—French comic opera in one act, music by Boieldieu, words by J. Pain, produced at St. Petersburg, 1810, and at Paris, 1811.

**Rinaldo**—Italian opera, music by Händel, produced in London, 1710.

**Rip Van Winkle**—Opera by G. F. Bristow, first produced at New York in 1855. It is interesting as being one of the first operas by an American composer based upon a native theme.

**Rip Van Winkle**—Comic opera in three acts, music by Robert Planquette, words by Henri Meilbrac and Philippe Gille and H. B. Farnie, first produced at the Comedy Theatre, London, October 14, 1882. The plot is similar to that in Washington Irving's story, with some few changes, and the opera scored a great success.

## Rodrigo

**Ritorno d'Astrea, II** (The Return of Astrea)—Dramatic cantata, music by J. Weigl, text by Monti, produced at Milan in 1816. Astrea was the last Greek goddess to forsake the earth at the end of the Golden Age.

**Rivali di se Stessi, I**—(The Rivals)—Italian opera, music by Balfe, first produced at Palermo, 1831. This was Balfe's first complete opera.

**Robert Bruce**—Opera in three acts, music by Rossini, words by Alphonse Royer and Gustave Vaëz, produced in Paris, 1846. The libretto is founded upon incidents related in Walter Scott's "History of Scotland." The music was adapted by Niedermeyer, with Rossini's permission, from portions of "Donna del Lago," "Zelmira" and "Armida." It was not a success.

**Robert Devereux** (The Earl of Essex)—Italian opera in three acts, music by Donizetti, text by Camarano, first produced at Naples in 1836. Text is the familiar story of Queen Elizabeth's love for the Earl of Essex. The latter cannot return her love, but loves the Duchess of Nottingham, and Elizabeth has him beheaded.

**Robin des Bois** (Robin of the Woods)—Opera in three acts, words by Castil-Blaze and Sauvage, music by Weber, produced in Paris, 1824. When Weber's "Der Freischütz" was presented in Paris, it failed to please. Castil-Blaze remodeled it, and the result, "Robin des Bois," became very popular.

**Robin Hood**—A German romantic opera in three acts. Music by Albert Hermann Dietrich, produced with great success at Frankfort, Germany, in 1879.

**Robinson Crusoe**—English operetta by Thomas Linley, produced at London in 1781. The opera is based upon Defoe's world famous story.

**Rob Roy**—English romantic comic opera in three acts, music by Reginald de Koven, words by Harry B. Smith, produced in New York, 1894. The scene is Scotland in the time of George II. The story is woven about the person of the young Pretender, Charles Edward Stuart. Rob Roy MacGregor is the famous Highland chief.

**Rodrigo**—Italian opera, music by Händel, produced in Florence, 1708.

**Rodrigo**

Rodrigo is the national hero of Spain, commonly known as the Cid.

**Roger de Flor** — Opera, music by Ruperto Chapi, Spanish words by Mariano Capdepon. Italian translation by Palermi, first produced in Madrid, 1878.

**Roger de Sicile; ou, Le Roi Troubadour** (Roger of Sicily; or, The Troubadour King) — Opera in three acts, music by Berton, words by Guy, produced in Paris, 1817.

**Rognéda** — Russian opera in five acts, music and words by Leroy, produced in St. Petersburg, 1865. The story is taken from the legendary history of Russia. The opera has been enormously popular and is still sung in Russia.

**Roi de Lahore, Le** (The King of Lahore) — French grand opera in four acts and six tableaux, music by Massenet, words by Gallet, produced in Paris, 1877. Lahore is a province of India. Abni, the King, loves a priestess, Sita. He is killed in war, but is allowed by the gods to return to earth as a beggar, to remain as long as Sita lives.

**Roi des Halles, Le** — French comic opera in three acts. Music by Adam, text by de Leuven and Brunswick, produced at Paris in 1853.

**Roi d'Yvetot, Le** (The King of Yvetot) — French comic opera in three acts. Music by A. Adam, text by de Leuven and Brunswick, produced at Paris in 1842. Story is freely taken from the poem by Biranger. This is one of Adam's best operas and its overture is especially fine.

**Roi et le Fermier, Le** (The King and The Farmer) — French comic opera in three acts, music by Monsigny, words by Sedaine, produced in Paris, November 22, 1762.

**Roi l' à dit, Le** (The King Has Said It) — French comic opera in three acts. Music by Leon Delibes, text by Edmond Gondinet, first produced at Paris, 1873. Comedy is full of ludicrous situations brought about by the Marquis de Moncontour's trying to please his King, Louis XIV.

**Roi Malgré Lui, Le** (A King in Spite of Himself) — French comic opera in three acts, music by Chabrier, words by Najac and Burani, produced in Paris, May 18, 1887. The libretto is based upon a comedy by Ancelet.

**Roland** (Orlando in Italian) — This

**Rosamonde**

Frankish hero, nephew of Charlemagne, has been made the subject of countless French, German and Italian operas. Tasso's furious lover, "Orlando," is supposed to be the same hero. Luli's "Roland," text by Quinault (Paris, 1685), Paccini's "Roland," text by Marmontel (Paris, 1778), are the best. The subject was also popular through the Nineteenth Century.

**Roland à Roucevaux** — French opera in four acts, words and music by Mermet, produced in Paris, 1864. The libretto is founded upon incidents taken from Thérout's "La Chanson de Roland," and relates some events in the life of the famous Knight Roland.

**Roland von Berlin, Der** (Roland of Berlin) — Opera in four acts. Music and libretto by Leoncavallo. First produced at the Imperial Opera House in Berlin, 1904. Text is based upon Willibald Alexis' story by the same title. This opera was composed by Leoncavallo at the request of Emperor William II. and was produced in the presence of the royal family under the direction of the composer. It was given a magnificent setting.

**Romance, La** — French comic opera in one act. Music by H. M. Berton, text by Lesur and Loraux, produced at Paris in 1804.

**Romance de la Rose, La** — A French operetta in one act. Music by Offenbach, text by Prevel and Jéréfeu, produced at Paris in 1869. A young widow becomes infatuated with the beautiful Irish folk song, "The Last Rose of Summer," but before the operetta is ended the song becomes repugnant to her.

**Roman d'Elvire, Le** (Romance of Elvira) — Comic opera in three acts. Music by Ambroise Thomas, text by Alexandre Dumas and de Leuven, first produced at Paris, 1860.

**Romea di Montfort** (Romea of Montfort) — Italian opera in three acts, music by Pedrotti, words by Rossi, produced in Verona in 1845.

**Roosje Sonder Doornen, De** (The Rose Without Thorns) — A Flemish vaudeville with music by H. von Perne, produced at Ghent in 1842.

**Rosamonde** — English opera, music by Clayton, words by Addison, produced in London, 1707. The music

**Rosamonde**

was poor, and in 1733 Arne composed new music which was better received.

**Rosaura, La**—Italian opera, music by Scarlatti, words by Lucini, produced in Naples, 1690. *La Rosaura* has some music which has survived to the present day.

**Rose de Florence, La**—Opera in two acts, music by Biletta, words by St. Georges, produced in Paris, 1856.

**Rose de Peronne, La**—French opera in three acts. Music by Adam, text by de Leuven and D'Ennery, produced at Paris in 1840.

**Rose et Colas**—French operetta in one act. Music by Pierre A. Monsigny, text by Sedaine, produced at Paris in 1764. This is one of Monsigny's best compositions; it was extremely popular and with Rousseau's "*Devin du Village*" it shares the distinction of being a pioneer French operetta.

**Rosenhütchen, Das** (*The Rose Hat*)—German comic fairy opera in three acts, music by Karl Blum, words by Hoffmann, produced in Vienna, 1815.

**Rosenthalerin, Die**—German opera in three acts. Music by Anton Rückauf, text by Lemmermayer, first produced at Dresden in 1897. Scene is laid in Nuremberg at the time of Albrecht Dürer, whose adopted daughter, because of her illegitimate birth, cannot marry the nobleman who is in love with her. But Emperor Maximilian helps the lovers out. Rückauf's composition reminds one of Lortzing and Brüll, and while its success has been brilliant it is a question if the opera will live long.

**Rose of Castile, The**—A comic opera in three acts. Words by Harris and Falconer, and music by Balfe. It was first performed in London at the Lyceum Theatre in 1857. The story is taken from "*Muletier de Toledo*," by Adolph Adams. The story is very complicated and sometimes it is tedious to follow, but the music is brilliant and some of the songs equal the best ever written by an English composer. The scene of the opera is laid in Spain. Queen Elvira, the Rose of Castile, has just ascended the throne when the King of Castile demands her hand for his brother Don Sebastian. Elvira learns that Don Sebastian is about to enter her domains disguised as a muleteer, in

**Rosine**

order to satisfy his curiosity about her. She in turn decides to disguise as a peasant girl and goes out to intercept him. She and her maid are rudely treated by the innkeeper at a neighboring village and are protected by Manuel, the muleteer, who suddenly appears. She believes she recognizes Don Sebastian in the muleteer and returns to her castle, sure that he will follow. Soon word is brought of Don Sebastian's marriage and the Queen is enraged since she has lost her heart to the muleteer. But the muleteer is not Don Sebastian but the King of Castile himself and so all ends happily.

**Rose of Persia, The; or, The Story-Teller and the Slave**—Comic opera, music by Sir Arthur Sullivan, words by Captain Basil Hood, first produced in London, 1899. The plot is a blending of two stories from "*Arabian Nights*," and relates the troubles of Hassan, a wealthy philanthropist, who prefers the society of beggars to the beggars of society.

**Rose vom Liebesgarten, Die** (*The Rose from the Garden of Love*)—Opera in two acts, a prologue and a conclusion, music by Hans Pfitzner, words by James Bruno, first produced at Elberfeld, 1901.

**Rosière, La**—Comic opera in three acts, music by E. Jakobonski, words by H. Monkhouse, first produced at the Shaftesbury Theatre, London, January 14, 1893.

**Rosière Republicane, La; ou, La Fête de la Raison** (*The Republican Rosière; or, The Feast of Reason*)—French opera in one act, music by Grétry, words by Sylvain Marichal, produced in Paris, 1793.

**Rosières, Les**—Comic opera in three acts, music by Hérold, words by Theaulon, produced in Paris, 1817. This is Hérold's first opera and it scored a great success. The Rosières are young women who have received a prize for virtuous conduct.

**Rosina**—English comic opera in two acts, music by William Shield, words by Mrs. Brooke, produced in London, 1783. Later it was presented in America.

**Rosine; ou, L'Epouse Abandonnée** (*Rosine; or, The Abandoned Wife*)—Opera in three acts, music by Gossec, words by Gersin, produced in Paris, 1786.

**Röslein im Hag**

**Röslein im Hag** (The Little Hedge Rose) — German opera, music by Cyrill Kistner, produced at Elberfeld in 1903. The opera did not attract much attention.

**Rossignol, Le** (The Lark) — French opera in one act, music by Lebrun, words by Etienne, produced in Paris, 1816.

**Rothkäppchen, Das**, sometimes "Die Rothkappe" (Red Ridinghood) — German operetta in two acts by Dittersdorf, words by Stephanie, produced in Vienna, 1788.

**Round Tower, The** — English opera, music by William Reeve, produced in London, 1797. This is the best of Reeve's operas.

**Royal Middy, The** (Der Seekadett) — Three-act opera by Genée. Libretto by Zell. English adaptation by Frederick Williams and Edward Mollenhauer. Place, Portugal. Time, 1702. First produced at Vienna in 1876.

**Rubezahl and the Bagpiper of Meisse** — Opera in four acts, music by Hans Sommer, words by Eberhard König, first produced at Brunswick, 1904. Rubezahl, the beneficent spirit of the mountains, assumes the guise of a piper and assists Widv, a young painter, to free his town from the tyrannical rule of its bailiff and also unites him to his sweetheart.

**Rubin, Der** (The Ruby) — An opera in two acts by Eugen d'Albert, first produced at Carlsruhe in 1893. The libretto is adapted from the tale by Hebbel.

**Ruddygore, or The Witch's Curse** — English comic opera, music by Sir Arthur Sullivan, words by Gilbert, produced in London, January 22, 1887. The scene is Cornwall, England, in the Nineteenth Century and the opera is a satire upon the old English melodrama.

**Ruggiero** — Italian opera, music by Hasse, produced in Venice, 1771, for the marriage festivities of the Archduke Ferdinand. It was the last dramatic work of the composer.

**Runenzauber** (The Magic of The Runes) — Danish opera in one act by Emil Hartmann, Jr., produced at

**Ryno**

Hamburg in 1896 with great success. Text is based on a Danish story by H. Hertz.

**Russlan and Ludmilla** — Russian grand opera in five acts. Music by Glinka, text after a poem by the great poet, Puschkin, produced at St. Petersburg in 1842. The scene of the poem is laid in Kieff, in the time of Vladimir, who is the bright sun in Russian legends. This opera is the second one of Glinka's two great national operas, and ever since its first appearance it has been a great favorite in its own country. Both music and text have a strong local coloring, rugged, strange and fascinating. The music is almost barbarous at times, and the melodies have a haunting power. This opera portrays Glinka's personality and strongly foreshadows the revolutionary effect it produced on his countrymen, and is regarded as Glinka's masterpiece.

**Russulka** (The Water Nymph) — Russian grand opera. Music by Alex. Dargomyzski, text based on a poem by Puschkin, produced at St. Petersburg in 1856. In this Undine legend, Natacha, in despair because her lover has deserted her, casts herself into the Dnieper, where she is welcomed by the water nymphs and becomes their queen. The music is dramatically realistic, and is interspersed with melodious recitative. "Russulka" has been phenomenally successful. It is even now the most popular opera on the Russian stage, but its character is so local that it finds few friends outside of Russia.

**Ruth** — An English opera by Felice Giardini, produced at London in 1772. The text is based on the Biblical story of Ruth.

**Ruy Blas** — Italian opera in four acts, music by Marchetti, words by d'Ormeville, produced in Milan, 1869. The libretto is adapted from Victor Hugo's work by the same name.

**Ryno** — A Swedish opera, music by King Oscar of Sweden, text by Bernhard von Beskow, produced at Stockholm in 1834. The hero is Ryno, the wandering knight.

## S

**Sabinus**—French opera, music by Gossec, words by Chabanon de Mangris, produced in Paris, 1774. Julius Sabinus was a Gaul, who headed an insurrection against the Romans, 69 A. D. He was finally captured and executed, after having lived nine years in concealment.

**Sabots et le Cerisier, Les** (The Sabots and The Cherry Tree)—French operetta in one act. Music by F. J. Gossec, text by Sedaine and Cazotte, produced at Paris in 1803.

**Sacerdotessa d'Irminsul, La** (The Priestess of Irminsul)—Italian opera by Giovanni Pacini, produced in Trieste, 1817. The story is of the Prophetess Norma, a Druid priestess.

**Sacountala**—French ballet, music by Ernest Reyer (real name Rey), words by Theophile Gautier, produced in Paris, 1858. The libretto is founded upon a play by Kalidasa, an East Indian poet, who lived at the beginning of the Christian era.

**Sacrificio d'Abramo** (The Sacrifice of Abraham)—Italian opera, music by Amarosa, produced in Naples, 1786.

**Sacrificio d'Epito, II**—Italian opera in two acts, music by Carafa, libretto by Dalmiro Tindario, produced at Venice in 1819. King Epito becomes blind as a punishment for having entered the temple of Poseidon.

**Sadko**—Russian opera, music by Rimsky-Korsakov, produced in 1896.

**Sakuntala**—German opera in three acts; music and text by Felix Weingartner, first produced at Weimar in 1884. An Indian fairy tale by the Hindoo poet, Kalidasa, forms the basis for the libretto. Sakuntala is the daughter of an Indian patriarch. The King finds her while out hunting, they love each other at sight and wish to marry, but the old father begs for time. Sakuntala remains true to the King, but he becomes faithless; broken hearted she remains with her grief stricken father. But repentance overcomes the King, he seeks Sakuntala and her father, they forgive him, and he marries the girl. This is Weingartner's first opera and at its performance the Weimar public pre-

sented the young composer with a crown of laurel. It has been successful, though not to such an extent as his later productions.

**Salambo**—A French grand opera in five acts, music by Ernest Reyer, text by Du Locle, produced at Brussels in 1890. The libretto was adapted from Flaubert's Carthaginian romance by the same title. Salambo is the daughter of Hamilcar, the great Carthaginian general who lived in the Third Century B. C. She is an enigmatic character. Wrapped up in an almost frenzied idolatry of her religion, she seems insensible to the world around her. Matho, an African Hercules, general of the Barbarians, fighting against the Carthaginians, sees her and immediately idolizes her. For her sake he invades the temple, steals the sacred veil of the Goddess Tanith and offers it to Salambo as the only gift fitting his ideal of her. She is horrified at the sacrilege, calls up her servants and Matho is forced to flee, taking the veil with him. Carthage suffers, and the recovery of the veil, it is believed, is all that will save the city. At the risk of her life Salambo goes to the Barbarians' camp, and demands the veil of Matho. Just then the war cry sounds, duty calls him, and she escapes with the veil. Carthage wins; and Matho, a truly splendid figure, is put to death at Salambo's demand on her wedding day. At sight of his suffering her heart seems to be touched and she sinks back among her cushions, dead. This splendid opera has been revived many times since its first production.

**Sallustia, La**—Italian opera in three acts; music by Giovanni Pergolesi, produced at Naples in 1731.

**Salvator Rosa**—Italian opera music by Antonio Gomez, words by Ghislanzoni, produced in Genoa, 1874. Salvator Rosa was a famous Italian painter, poet, and musician of the Seventeenth Century.

**Sancio Pansa, Governatore dell' Isola Barataria** (Sancho Panza, Governor of the Island of Barataria)—Italian comic opera, music by Caldara, words by Pariati, produced in Vienna, 1733.



**Sanga**

**Sanga**—Opera by de Lara. Libretto adapted from an Italian story. Place, farm in Italy. Time, the present. First produced at Nice in March, 1906.

**Santa Chiara**—Romantic German opera, in three acts, music by Ernst II., Duke of Sachsen-Coburg-Gotha, words by Charlotte Birch-Pfeiffer, produced in Gotha, April 2, 1854. The scene is laid in Russia and Italy about the year 1715. The heroine of the opera is Charlotte Christine, wife of Alexis, heir to the Russian throne.

**Santa Lucis, A**—Opera in two acts, music by Tosca, words by Golisciani, first produced in Berlin, 1892. It is founded upon a work by Cagnetti.

**Saphir, Le** (The Sapphire)—French comic opera in three acts, music by Felicien David, words by Carré, de Leuven and Hadot, produced in Paris, 1865. The libretto is based upon Shakespeare's "All's Well That Ends Well."

**Sapphire Necklace, The**—English opera, music by Sir Arthur Sullivan, text by Chorley. Libretto lacked dramatic character and caused failure of the opera.

**Sapho**—Five-act opera by Massenet. Libretto adapted from the novel by Alphonse Daudet by Henri Cain and Arthur Bernède. Place, Paris, Ville d'Avray and Avignon. Time, Nineteenth Century. First produced at Paris in 1897.

**Sappho**—French grand opera in three acts, music by Gounod, words by Angier, produced in Paris, April 16, 1851. Since then it has been twice revised, but the original form is best. The story is the well known one of Sappho and Phaon.

**Saracen, The**—Russian opera in four acts, music by César Cui, produced in St. Petersburg, 1889. The libretto is adapted from a novel by Dumas.

**Sarah**—French opera in two acts, music by Grisar, text by Mélesville, produced at Paris in 1836. The heroine is Sir Walter Scott's witch of Glencoe.

**Sardanapal**—Russian grand opera in three acts. Music by Alexander S. Faminzin; libretto is based upon Lord Byron's drama. Produced at St. Petersburg in 1875. Sardanapal, the hero, is the weak, sensual Assyrian

**Scarlet Letter**

King who lived in the Ninth Century before Christ.

**Sarema**—Opera in two acts; music and text by Franz Höfer, first produced at Regensburg in 1907. The libretto is based on Gottschall's "The Rose from the Caucasus." The opera is excellent and has scored splendid success. It is Höfer's first opera.

**Satanella, or The Power of Love**—English opera in three acts, music by Balfe, words by Harris and Falconer, with a ballet by Taglioni, produced in London, 1858. One of the songs, "The Power of Love," became exceedingly popular. The opera had a very long run, but is no longer given.

**Satiro, Il** (The Satyr)—Italian pastorella in recitative style by Emilio del Cavallieri, produced at Florence in 1590. This is one of the earliest attempts at recitative. Unfortunately no printed copy of this important work exists.

**Saul, König von Israel** (Saul, King of Israel)—German Biblical opera, music by Seyfried, produced in Vienna, 1810. The libretto is adapted from the French of Caigviev.

**Savonarola**—English opera, music by Charles Villiers Stanford, produced in Hamburg, April 18, 1884. The most interesting part of the opera is the prologue, which tells of Savonarola's love for Clarice, and of his renouncement of the world because of her marriage.

**Sawitri**—Opera in three acts. Music by Hermann Zumpe, text by Count Ferdinand Sporck. First produced at Schwerin, 1907. Sawitri is the idolized daughter of a King of India. This opera was left incomplete at the death of the composer, and was finished by G. von Rossler in Frankfurt A/M. The music is excellent, and places Zumpe among the best of modern composers.

**Scaltra Governatrice, La** (The Crafty Governess)—Italian burlesque opera in three acts, music by Joachim Cocchi, produced with great success at Venice in 1753.

**Scanderbeg**—French grand opera in five acts and a prologue, music by Rebel and Francœur, words by Lamotte, produced in Paris, 1735. The text of the prologue was written by Lasèrre.

**Scarlet Letter, The**—Opera, music by Walter Damrosch, words by

**Scarlet Letter**

George Parsons Lathrop, first produced in Boston, 1896. The story is founded upon Hawthorne's novel of the same name.

**Schach dem König** (Check to the King) — Comic opera in three acts. Music by Ignaz Brüll, text by Viktor Leon, first produced in 1892. Text is based on Schaufert's popular comedy by the same title. Its scene is laid in London in 1612 at the time when James I. of England was won over to smoking by the strategy of his court.

**Schatzgräber, Der** (The Treasure Seeker) — German vaudeville opera by Anton Dimmler, produced at Munich in 1795.

**Schauspieldirektor, Der** (The Theatre Director) — German comic opera in one act, music by Mendelssohn, words by Stephanie, produced in Schönbrunn near Vienna, 1786. It was written upon the request of the Austrian Emperor.

**Schiava, La** (The Female Slave) — Italian opera, music by Piccinni, produced at Naples in 1757.

**Schiava Fortunata, La** (The Fortunate Captive) — Italian opera, music by Cesti, words by Sbarra, produced in Vienna, 1667. It was later revised by Liani and sung in Venice, Bologna and Hamburg.

**Schiavi per Amore** (Slaves Through Love) — Opera, music by Paesello, produced in Paris in 1793.

**Schiavo, La** (The Captive) — Italian opera, music by Antonio Gomez, produced in Rio de Janeiro, 1889.

**Schiavo di Sua Moglie, Il** (The Slave of His Wife) — Italian opera, music by Provensale, produced in Naples, 1671. Provensale is supposed to be identical with the composer, Francesco della Torre.

**Schlafende Prinzess, Die** (The Sleeping Princess) — A German comic opera; music by A. von Othegraven, text by Georg Kiesau, first produced at Cologne in 1907. A sea shell into which the Sirens have sung puts the princess to sleep. She can hear everything that goes on about her, can even converse, but the sleep is so sweet that the combined efforts of her lover, her father, and the magician fail to arouse her. Finally her maid piques her through jealousy and the princess wakes up. "This is one of the finest productions we have had in years," says a German critic.

**Schweizerfamilie, Die**

**Schneewittchen** (Snow White) — Russian opera in three acts. Music by Rimsky-Korsakov, text by Ostrowsky, produced at St. Petersburg in 1882. "Snow White," the children's fairy tale, is the basis for the libretto. Russian title, "Snegorutshka."

**Schneider Fips** (Tailor Fips) — A song play in one act. Music by Victor Hallander, text by H. von Wentzel, first produced at Weimar in 1909. Text is adopted from a comedy by Kotzebue. The operetta was cordially received.

**Schöne Galatea, Die** (Lovely Galatea) — Operetta in one act, music by Franz von Suppé, text by Kohl von Kohlenegg, whose pseudonym is Poly Henrion. Produced at Vienna in 1865. In 1884 it was translated into English by Willard G. Day. This mythological comic opera has for its theme the unfortunate love affair between Pygmalion and the beautiful statue Galatea.

**Schönen von Fogaras, Die** (The Beauties of Fogaras) — Comic opera in three acts. Music by Alfred Grünfeld, text by Viktor Leon, first produced at Dresden in 1907. The story is laid in the little village of Fogaras, Hungary, about the middle of the Fifteenth Century. The women who have lost their husbands in the war go to the King and beg him to supply them with husbands. He consents willingly, sends out for men, and, changing places with his cook, receives the deputation of women. The opera is full of amusements, and the music so simple that it has charmed the public.

**Schön Rohtraut** — German opera, music by Edmund Kretschmer, produced in Dresden, 1887.

**Schönste Mädchen in Städtchen, Das** (The Prettiest Girl in Town) — German comic opera in two acts, music by Conradi, words by Winterfeld, produced in Berlin, 1868.

**Schwarze Kaschka, Die** (Black Kaschka) — Opera in four acts. Music by Georg Jarno, text by Viktor Bluthgen, first produced at Breslau, 1895. The unhappy love story of Kaschka, a peasant girl.

**Schweizerfamilie, Die** (The Swiss Family) — Operetta by Josef Weigl, text by Castelli, produced at Vienna in 1809. This story is similar to that

**Schweizerfamilie, Die**

of "Emeline," a French comic opera by Hérold which appeared in Paris twenty years later. This opera was a great favorite for a long time.

**Scipio**—Italian opera by Handel, produced at London in 1726. Scipio was the Roman general who defeated Hannibal.

**Scipione nelle Cartagena** (Scipio in Carthage)—Italian opera, music by Sacchini, words by Grunty, produced in Munich, 1770. The hero of the opera is Scipio Africanus, the great general of the Punic wars.

**Scipione nelle Spagne** (Scipio in Spain)—Italian opera, music by Galuppi, words by Zeno, produced in Venice, 1746. Scipio, called Africanus, was the famous Roman general.

**Scuffara, La** (The Bonnetmaker)—Italian comic opera in three acts, music by Paesiello, produced in Milan, 1790; since then twice revived.

**Secret, Le** (The Secret)—French comic opera in one act. Music by Solié (Soulier) libretto by Hoffmann, produced at Paris in 1796. A comedy in which a secret panel, a hidden guest, and a suspicious wife furnish a great deal of amusement. The opera was very successful.

**Seekadet, Der** (The Midshipman)—Comic opera in one act by Hippolyte Chelard, with text by Sondershausen. Produced at Weimar in 1844.

**Seelewig**—German opera, music by Sigmund Staden, words by Harsdorffer, printed in Nuremberg in 1644. There is no record of its ever having been produced. It is the first German opera, the score and text of which have been preserved. Dafne was performed in 1627, but the music and words of this opera are lost.

**Seher von Khorassan, Der** (The Seer of Khorassan)—German romantic opera in three acts, music by Sobolewsky, produced in Königsberg, 1850. The libretto is adapted from "Lalla Rookh," by Thomas Moore.

**Seigneur Bienfaisant, Le** (The Benevolent Seigneur)—French opera in three acts, music by E. F. Floquet, words by de Chabannes, produced in Paris, 1780. Two additional acts were added in 1781 and 1782.

**Sejour Militaire, Le** (The Military Abode)—French comic opera in one act, music by Auber, words by Bonilly and Dupaty, produced in Paris, 1813.

**Serva Padrona, La**

**Selima and Azor**—English song play, music by Thomas Sinley, produced in London, 1776. It is an adaptation of Grétry's "Lemire et Azor," but with some new and original numbers by Linley.

**Selvaggia, La** (The Savage)—Italian opera, music by Francesco Schira, words by d'Ormeville, produced in Naples during the Carnival of 1875. It is usually regarded as Schira's best work.

**Semiramis**—French tragic opera in three acts, music by C. S. Catel, text by Desriau, produced at Paris in 1802. The libretto is adapted from Voltaire. Semiramis was a legendary Queen of Assyria, supposed to have founded Babylon. According to legend, all who enjoyed her love she had killed. When her own son was about to murder her, she escaped in the form of a dove.

**Sen Lesa** (A Forest Dream)—A Bohemian opera, music and libretto by Ladislav Prokop, text arranged by Karl Masek, first produced at Prague in 1907. The music is good, but the libretto is weak. The text presents a struggle between realism and idealism. The latter is represented by nature, poetry, the satyr, and a sickly music teacher, who scorns humanity. Mankind with its greed for gold represents realism.

**Séraphina, La**—French comic opera in one act, music by Flotow, text by Soulié, produced at Paris in 1836.

**Sergeant Brue**—English musical comedy in three acts, music by Elizabeth Lehmann, words by Owen Hall, produced in London, 1904. Madame Lehmann was the first woman to be commissioned to write an opera, and Sergeant Brue was the result.

**Serse** (Xerxes)—Italian opera by Händel, produced at London in 1738. Hero is the historic warrior King of Persia who lived in the Fifth Century B. C.

**Serva Innamorata, La** (The Serving Maid in Love)—Italian comic opera, music by Guylielmi, produced in Naples, 1778.

**Serva Padrona, La** (The Serving Maid a Mistress)—Italian comic opera in two acts, music by Pergolesi, words by Nelli, produced in Naples, 1731. It was composed as an Intermezzo to "Il Prigionier Superba."

**Serva Padrona, La**

Riemann cites it as the first example of real opera buffa. Its production in Paris, 1750, is said to have founded opéra comique there. There are but three parts. Scapin, a valet, disguised as a sea captain, makes love to the little serving maid Serpina, and her master, Pandolfo, is made so jealous thereby that he proposes to her and marries her himself.

**Se Sa Minga**—Comic opera or operetta, music by Antonio Gomez, produced in Milan, 1867. It was through this opera that Gomez first became known in Europe. It had a phenomenal success.

**Sesostrate**—Italian opera by Johann A. Hasse, first produced at Naples, 1726. The subject is probably Sesostris, the semi-legendary King of Egypt, supposed by some to be Rameses II.

**Sherif, Le** (The Sheriff)—French comic opera in three acts, music by Halévy, words by Scribe, produced in Paris, 1839.

**She Stoops to Conquer**—English comic opera in three acts, music by Sir George Alexander Macfarren, words by Fitzball, produced in London, 1864. The libretto is adapted from Goldsmith's play by the same name.

**Sho Gun, The**—Musical comedy, music by Gustav Luders, words by George Ade, performed in New York, 1904. The plot is woven around an energetic Yankee who goes to Korea and finally becomes the Sho Gun.

**Shop Girl, The**—A musical farce in two acts, music by Ivan Caryll, words by H. J. W. Dam, additional numbers by Adrian Ross and Lionel Monckton, first produced at the Gaiety Theatre in London, November 24, 1894.

**Siberia**—Italian opera in three acts; music by Giordano, libretto by Illica, first produced at Milan in 1904, and in New York in 1908. The text bears a close resemblance to Tolstoi's "Resurrection," but falls far below it. A young Russian lieutenant stabs his superior officer, Prince Alexis, and is sentenced to the mines of Siberia. The cause of the quarrel is a girl, Stephana, who has been living in luxury as the mistress of the Prince. She gives up everything and follows the lieutenant to Siberia to share his fate. Here she meets men whom she

**Siege of Rochelle**

had known earlier in her life, they jeer her and life becomes unbearable to Stephana and the lieutenant. They decide to flee but are discovered, and the girl is shot. She thus becomes a martyr to her love and dies "redeemed." Giordano makes excellent use of the Russian folk-music; the effect is very dramatic. The opera scarcely satisfies an artistic temperament. It has had a strong hold on the Italian public and has been repeated many times in New York.

**Sibirskije Ochotnikie** (The Siberian Hunters)—Russian opera in one act, music by Rubinstein, produced in St. Petersburg, 1852.

**Sicilian Bride, The**—English opera, music by Balfe, words by St. Georges and Bunn, first produced in London, 1852.

**Sicilien, Le** (The Sicilian)—French comic opera in one act, music by Jean Levasseur, produced in Versailles, 1780. The libretto is founded upon one of Molière's comedies.

**Siège de Corinthe, Le** (The Siege of Corinth)—Originally an Italian opera called "Maometto II." (Mohammed II.) by Rossini, and appeared at Naples in 1820 with success. In 1826 it was remodeled and translated into French and produced at Paris. The latter is the favorite title.

**Sieben Raben, Die** (The Seven Ravens)—German opera in three acts, music by Rheinberger, words by Franz Bohn, produced in Munich, 1869. The story is adapted from Schwind's fables.

**Siège de Leyde, Le** (The Siege of Leyden)—French grand opera in four acts. Music by C. L. A. Vogel, text by H. Lucas, produced at The Hague in 1847.

**Siège de Lille, Le** (The Siege of Lille)—French comic opera in one act, music by Rudolphe Kreutzer, words by Bertin d'Antilly, produced in Paris, 1792.

**Siege of Belgrade, The**—An English opera, music by Storace, text by James Cobb. Produced at London in 1691. Both text and music are after the Italian opera "La Cosa Rara," by Martini. The English version scored a great success.

**Siege of Rochelle, The**—English opera in three acts. Music by M. W. Balfe, text by Fitzball. Produced in London, 1835; played continuously

**Siege of Rochelle**

for three months and immediately made Balfe famous.

**Siface, Re di Numidia** (Syphax, King of Numidia) — Italian opera in three acts, music by Francesco Feo, words by Métastase, produced in Naples, 1723.

**Signa** — English opera, music by F. H. Cowen, produced in Milan, 1893. The libretto is adapted from a novel by Ouida.

**Silvana** — Romantic opera in four acts, music by Weber, text by F. K. Hiemer. This opera was first produced at Frankfurt A/M in 1810 under the title "Des Waldmädchen." (The Forest Maiden). In its new form Weber left it unfinished, and it has recently been completed by Ernest Pasque, librettist, and Ferdinand Langer, composer. The latter introduced into the ballet of the second act some of Weber's favorite compositions. Story is based on an old German legend.

**Silvano** — Italian opera, music by Mascagni, produced in Milan, 1895. The opera has never been sung outside of Italy.

**Silvie** — French ballet opera in three acts and a prologue, music by Pierre Montan Berton, with Claude Trial, words by Lanjon, produced in Paris, 1766.

**Simon Boecanegro** — Italian opera in three acts and a prologue, music by Verdi, words by Piave, produced in Venice, 1856. The story is a Venetian one.

**Singspiel auf dem Dache, Das** (The Operetta on the Roof) — An operetta by Anton Fischer with text by Treitschke, produced at Vienna in 1806.

**Siroe** (Queen of Persia) — Italian opera. Music by Vinci, text by Métastase, first produced at Venice, 1726. Subject historical, and a great favorite with Italian composers for nearly a century.

**Slave, The** — English Opera, music by Henry Rowley Bishop, produced in London, 1816.

**Sleepy Hollow** — English opera in three acts, music by Max Maretzek, words by Gayler, produced in New York, 1879.

**Snegorotchka** (The Snow Maiden) — Russian opera in three acts, by Rimsky-Korsakov, words by Ostrowsky, produced in St. Petersburg,

**Songe d'une Nuit d'Été, Le**

March, 1882. The story is a poetical legend of the Spring. It is the one opera of Rimsky-Korsakov's calculated to appeal to any audience other than a Russian one.

**Sœur Officieuse, La** (The Officious Sister) — French comic opera in one act, music by Bianchi, words by Redon and Dufresnoy, produced in Paris, 1806.

**Sofonisba** — Italian opera, music by Leonardo Leo, words by Silvani, produced in Naples, 1719. The libretto is founded upon Corneille's tragedy. Sofonisba was the daughter of King Hasdrubal of Numidia; she drank poison rather than appear in Rome in the triumphal procession of Scipio Africanus.

**Soixante-Six, Le** (Sixty-Six) — French comic opera in one act, music by Offenbach, words by Laurencin, produced in Paris, 1856.

**Solange** — Comic opera, music by M. G. Salvayre, words by M. Aderer, presented at the Opéra Comique, Paris, in the spring of 1909. This is a love story with all the picturesque settings of the Louis XVI. period.

**Soldat Magicien, Le** (The Magic Soldier) — French comic opera in one act. Music by F. A. D. Philidor, text by Anseume, produced at Paris in 1760. Text is furnished by Dan-court's "Good Soldier" (Bon Soldat).

**Soliman der Zweite** (Soliman II.) — Danish opera by Guiseppe Sarti, produced at Copenhagen in 1770. Soliman II., also called Soliman the Great, was Sultan of Turkey from 1520 to 1566, and a famous warrior.

**Solimanno** (Soliman) — Italian opera, music by Hasse, words by Migliavacca, produced in Dresden, 1753. Soliman was Sultan of Turkey in the middle of the Sixteenth Century. He made war against Hungary and besieged Vienna.

**Solitaire, Le** (The Recluse) — French comic opera in three acts, music by Carafa, text by Planard. Produced at Paris in 1822. This was the most successful of Carafa's operas and it enjoyed a long life.

**Songe d'une Nuit d'Été, Le** (Mid-summernight's Dream) — French comic opera in three acts, music by Ambroise Thomas, words by Rosier and de Leuven, produced in Paris in 1850. It is founded upon Shakespeare's comedy.

**Son-in-law, The**

**Son-in-law, The**—English comic opera, music by Samuel Arnold, produced in London in 1779.

**Sophie et Moncars** (Sophie and Moncars)—French comic opera in three acts. Music by Pierre Gaveaux, text by Guy, produced at Paris in 1797. It is the story of a Portuguese intrigue.

**Sophocle**—French grand opera in three acts, music by Vincent Fiocchi, words by Morel, produced in Paris, 1811.

**Sorcier, Le** (The Sorcerer)—French operetta in two acts, music by Philidor, words by Poinciset, produced in Paris, January 2, 1764. The composer was called before the curtain after the first performance of the opera, which is said to be the first instance of this sort in Paris.

**Sorrentine, La**—Operetta in three acts, music by Vasseur, words by Moinaux and Noriac, first produced in Paris, 1877.

**Sosarme**—Italian opera by Handel, produced at London in 1732.

**Souvenirs de Lafleur, Les** (The Recollections of Lafleur)—A French comic opera in one act, music by Halévy, text by Carmonche and Courcy, produced at Paris in 1833. Text is based on an old comedy entitled "The Old Age of Frontin," (La Vieillesse de Frontin). Halévy's music for this successful opera is charming.

**Spanish Barber, The; or, A Futile Precaution**—An English opera which appeared in New York, Philadelphia, Baltimore and Charleston about 1794. It was undoubtedly an adaptation of Paisiello's "Barbiere di Siviglia."

**Spanish Maid, The**—English opera, music by Thomas Linley, produced in London, 1783.

**Spartaso** (Spartacus)—Italian opera, music by Porsile, words by Pasquini, the composer, produced in Vienna, 1726. Spartacus was the leader of the great uprising of the slaves in Italy in the First Century, B. C., which was finally put down by Crassus.

**Specter's Bride, The**—Cantata, music by Antonin Dvořák, words by Erben, produced in Birmingham, England, in 1885. The story is a Bohemian version of the famous Lenore legend.

**Stratonice**

**Spectre Knight, The**—Operetta, music by Alfred Cellier, words by Albery, first produced in London, 1878.

**Spia, La** (The Spy)—Italian opera by Arditi, produced at New York in 1856. The libretto is adapted from "The Spy," by Cooper. It was very successful.

**Spiegelritter, Der** (The Knight of the Mirror)—German opera in three acts, music by Ignaz Walter, text by Kotzebue, produced at Mannheim in 1793. Franz Schubert's first opera was written on this text in 1815, but it was never put on the stage.

**Sposa Fedele, La** (The Faithful Spouse)—An Italian opera buffa, music by G. Pacini, libretto by Rossi, produced at Venice in 1819. A popular opera of the time.

**Sposo di Tre, Marito di Nessuna, La** (The Spouse of Three, Husband of None)—Italian opera buffa in two acts by Cherubini, produced at Venice in 1783.

**Statue, La** (The Statue)—French comic opera in three acts by Ernest Reyer, words by Carré, and Barbier, produced in Paris, April 11, 1861.

**Stelle die Tanzerin** (Stella, the Danseuse)—German comic opera by H. Strobl, text by K. Mattheis, produced at Graz in 1874.

**Sternenkönigin, Die** (Queen of the Stars)—German operetta by Ferdinand Kauer, produced at Vienna in 1815.

**Stiffelio**—Italian opera in four acts, music by Verdi, words by Piave, produced in Trieste, 1850.

**Stranger at Home, The**—English opera, music by Thomas Linley, produced in London, 1786.

**Straniera, La** (The Stranger)—Italian opera in two acts, music by Bellini, words by Romani, produced in Milan, 1829. The opera was not such a success as Bellini's "Pirata" had been.

**Stratonice**—French comic opera in one act, music by Méhul, words by Hoffman, recitative by Daussoigne-Méhul, produced in Paris, 1821. Stratonice was the step-mother of Antiochus I. of Syria. She returned her step-son's passionate love, was given to him as wife by her husband, and the two ruled over the lands beyond the Euphrates.

**Streichholzmädel, Das**

**Streichholzmädel, Das** (The Match Girl) — Fairy opera in one act. Music by August Enna, text by Enzberg and Rehbaum, first produced at Copenhagen, 1897. Time, early part of 1800. Story after Anderson's fairy tale. This opera has been exceptionally popular in Europe ever since its appearance.

**Streik der Schmiede, Der** (The Strike of the Smiths) — Opera in one act. Music by Max Josef Beer, text by Viktor Leon, first produced at Augsburg in 1897. Text is based upon a poem by Coppie.

**Strollers, The** — Musical comedy, music by Ludwig Englander, produced in New York, 1901.

**Student King, The** — Romantic light opera, music by Reginald de Koven, words by Frederick Rankin and Stanislaus Stange, produced in New York, 1907.

**Sultan of Mocha, The** — Comic opera in three acts, music by Alfred Cellier, words by W. Lestocq, first produced at the Prince's Theatre, Manchester, England, November 16, 1874, reproduced at St. James' Theatre, London, April 17, 1876, and revived at the Strand Theatre, London, 1887.

**Susse Gift, Das** (Sweet Poison) — Musical comedy in one act. Music by Albert Goeter, text by Martin Frehse, first produced at Cologne, 1906.

**Tammany, or The Indian Chief**

Scene, a King's garden where it is discovered that the juice of grapes is not a sweet poison but an exhilarating, golden beverage.

**Suzanne** — French comic opera in three acts. Music by E. Paladilhe, text by Cormon and Lockroy, first produced at Paris, 1878.

**Per Svinaherde** (Peter, the Swineherd) — Swedish opera by Ivor Hallström, with text by Christianson; produced with success at Stockholm in 1887 and has since been successful in other cities.

**Sylphen, Die** (The Sylphs) — German fairy opera in three acts, music by Heinrich Himmel, words by Robert, produced in Berlin, 1806. The libretto is adapted from Gozzi.

**Sylvia** — French grand mythological ballet in three acts, music by Delibes, words by Barbier and Merante, produced in Paris, 1876.

**Symphonie, La** (The Symphony) — French comic opera in one act. Music by Clapisson, text by Saint-Georges, produced at Paris in 1839. This opera is also called "Maitre Albert" (Master Albert). The hero is a musician, and the story tells of the suffering and final happiness which came to the musician through this symphony.

**Szep Ilon** (Beautiful Ilka) — Hungarian opera in four acts, music by Mosonyi, produced in Buda-Pesth, 1861.

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**Tabarin** — French comic opera in two acts, music by Georges Bousquet, words by Alboize and André, produced in Paris, 1852.

**Tableau Parlant, Le** (The Speaking Tableau) — French comic opera in one act, music by Grétry, words by Anseaume, produced in Paris, September 20, 1769. Grétry wrote the score in two months.

**Tajewstoi** (The Secret) — A Czechish comic opera in three acts by Franz Smetana. It was produced at Prague in 1878.

**Talismano, Il** (The Knight of the Leopard) — Grand opera in three acts, music by Balfe, original libretto in English by Arthur Matthison,

translated into Italian by G. Zaffira, produced at Drury Lane Theatre, London, 1874. The story is taken from Sir Walter Scott's novel, "The Talisman."

**Tamerlan** — Opera in four acts, words by Morel, music by Winter, produced in Paris in 1802.

**Tamerlano** (Tamerlane) — Favorite historical subject for many Italian operas in the Eighteenth Century. Text is that by Count Agostino Piovene. Earliest opera by Francesco Gasparini, with Piovene's text, first produced at Venice, 1710.

**Tammany, or The Indian Chief** — American opera, music by James Hewitt, words by Ann Julia Hatton,

**Tammany, or The Indian Chief**

first produced in New York in 1794, under the auspices of the Tammany Society.

**Tancrède** — French grand opera in five acts and a prologue, music by André Campra, words by Danchet, produced in Paris, 1702. The libretto is adapted from an incident in Tasso's "Jerusalem Delivered," and Voltaire's "Tancréd, Prince of Tiberius and Antioch."

**Tancredi** — Italian grand opera, music by Rossini, words by Rossi, produced in Venice, February 6, 1813. The libretto was adapted from Voltaire's tragedy and Tasso's "Jerusalem Delivered." The hero of the opera is Tancréd, Prince of Tiberius and Antioch, who distinguished himself in the first crusade and died in 1112.

**Taniousha** — Opera, music by Volkov, first produced in 1756. This was the first opera written by a Russian to a Russian libretto.

**Tante Schläft, Die** (Auntie Asleep) — A bright little German operetta in one act by Henri Caspers, produced at Hamburg in 1903. This vivacious bit of music with its ridiculous text deserves a wide recognition.

**Tänzerin, Die** (The Dancer) — German opera in three acts; music and text by Arthur Friedheim, first produced at Cologne in 1905. The story takes place in Corinth shortly after Alexander the Great mounts the throne. The young warrior, then only twenty years old, falls in love with Thais, a beautiful dancer, who vows to the goddess Artemis that she will remain a virgin all her life. At first she is unapproachable, but the ardent young warrior proves irresistible and with a farewell to her oath she yields to him.

**Tarare** — French grand opera in five acts and a prologue, music by Salieri, words by Beaumarchais, the French dramatist, produced in Paris, June 8, 1787. The story is founded on an eastern tale, "Sodak and Kalasrade," its theme is the "rights of man" and it had its share in bringing about the great revolution of 1789. The opera is still occasionally performed.

**Tattooed Man, The** — Comic opera, music by Victor Herbert, words by Harry B. Smith, produced in New York, 1907.

**Testament, Le**

**Taucher, Der** (The Diver) — German opera in two acts, music by Conradin Kreutzer, produced in Stuttgart in 1813.

**Tekeli** — English opera, music by James Hook, produced in London in 1808.

**Tempesta, La** (The Tempest) — Italian opera, music by Halévy, words by Scribe, produced in London, June 14, 1850. Shakespeare's play by the same name is reproduced in part. Avill, Miranda, Caliban and some of the other characters appear in the opera.

**Templario, Il** (The Templar) — Italian grand opera in three acts, music by Otto Nicolai, words by Girol, produced in Turin, 1840. The libretto is founded upon Scott's novel "Ivanhoe."

**Templer und die Jüdin, Der** (The Templar and the Jewess) — German opera in three acts, music by Marschner, words by Wohlbrück, produced in Leipzig, December, 1829. The libretto is founded upon Scott's novel, "Ivanhoe."

**Templiers, Les** (The Templars) — Grand opera in five acts, music by H. Litoff, libretto by A. S. Bonnemère and Adenis, produced at Brussels in 1886.

**Teodora** (Theodora) — Italian opera, music by Scarlatti, words by Marselli, produced in Rome, 1693. Theodora was the wife of Justinian I. This opera is the first in which an accompanied recitative was used.

**Teseo** (Theseus) — Italian opera, music by Händel, words by Haym, produced in London December 10, 1713. The story is the mythological one of Theseus, rescuer of Ariadne.

**Tess** — An opera in four acts, music by Frederick d'Erlinger, text by Luigi Illica. First produced in Naples in 1906; first English production, Covent Garden, July 14, 1909. The libretto is founded on Thomas Hardy's novel, "Tess of the d'Urbervilles," and follows the story very closely, there being no change in any but one of the minor characters or their relationship to each other. It has had a favorable reception in both Italy and London.

**Testament, Le; ou, Les Billets Doux** (The Testament; or, The Love Letters) — French comic opera in one act, music by Auber, words by Planard, produced in Paris, September 18,



**Testament, Le**

1819. Its success was but slight and it is now entirely forgotten.

**Teufel ist Los, Der** (The Devil to Pay)—German "Singspiel" (Vaudeville), music arranged by Hiller, produced in Leipzig October 8, 1752. The text was adapted from Charles Coffey's farce by the same name. It is hardly to be dignified by the term opera.

**Teufel's Lust-Schloss, Des** (The Devil's Pleasure Castle)—German opera, music by Johann Friedrich Reichardt, words by Kotzebue, the German dramatist, produced in Berlin in 1802.

**Teufelswand, Die** (The Devil's Wall)—Czechish opera, music by Smetana, produced in Prague in 1882. It is sometimes called "Teufelsmauer," which has the same meaning.

**Thais**—French lyrical drama in three acts, music by Massenet, words by Gallet, produced in Paris, 1894. The libretto is adapted from Anatole France's beautiful little story.

**Tharsis and Zèhe**—French grand opera in five acts and a prologue, music by Rebel and Francoeur, words by Laserre, produced in Paris, 1728.

**Thétis et Pélée** (Thetis and Peleus)—French grand opera in five acts and a prologue, music by Colasse, words by Fontenelle, produced in Paris in 1689. Thetis and Peleus were the parents of Achilles.

**Thirty Thousand**—English opera, music by John Braham and Reeve, produced in London, 1804.

**Thomas and Sally**—English opera, music by Arne, words by Bickerstaff, produced in London, 1760.

**Thomyris, Queen of Scythia**—English opera, words by Motteux, produced in London, 1719. The composer is not known.

**Thorgrini**—English opera in four acts, music by F. H. Cowen, words by Joseph Bennett, produced in London, April 22, 1890. The text is founded upon an Icelandic Saga.

**Thürmer's Töchterlein**, (Thürmer's Little Daughter)—German comic opera in three acts, music by Rheinberger, words by Max Stahl, produced in Munich, 1873.

**Thurm zu Babel, Der** (The Tower of Babel)—German religious opera, in two parts, music by Rubinstein, words by Rodenberg, produced in Königsberg, 1870.

**Tolommeo**

**Tiefand, Im** (In the Valley)—German opera in two acts and a prologue, music by Eugen d'Albert, words by Lothar, produced in Prague, 1903. The libretto is adapted from Guimera. A shepherd comes down from his mountain home to dwell in the valley, but finding there only misery and disappointment, returns to his beloved highlands. It was given in New York during the season of 1908-09.

**Tigrane**—Italian opera in three acts, music by Scarlatti, produced in Venice, 1715. Tigrane was King of Armenia in the First Century B. C., and ally of Mithridates.

**Tilda**—Italian opera by Francesco Cilea, first produced at Florence in 1892. An opera which can not please any refined taste.

**Till Eulenspiegel**—Folk opera by Reznicek, produced in Carlsruhe, Germany, 1901. Eulenspiegel is the well-known comic character of Brunswick. It has since been revived in Berlin.

**Timbre d'Argent, Le** (The Silver Bell)—French fantastic opera in four acts, music by Saint-Saëns, words by Carré and Barbier, written in 1870, but not produced till February 23, 1877, in Paris. It has very unequal merit and does not occupy an important place among the composer's operas.

**Timide, Le**—French opera in one act, music by Auber, words by Scribe and Xavier, produced in Paris, 1826.

**Timocrate**—Italian opera, music by Leonardo Leo, words by Lalli, produced in Venice, 1723.

**Toberne; ou, Le Pêcheur Suidois** (Tobernem; or, The Swedish Fisherman)—French opera in two acts, music by Bruni, words by Patras, produced in Paris, 1795.

**Töchter des Pächters, Die** (The Farmer's Daughters)—A Romanian opera by Ad. Caudella, produced at Jassy in 1883.

**Tochter Granada's, Die** (Granada's Daughter)—A Swedish romantic opera by Ivar Hallström, first produced at Stockholm in 1892. This opera has been very cordially received.

**Toinon et Toinette**—French opera in two acts, music by Gossec, words by Desboulmiers, produced in Paris, 1767.

**Tolommeo**—Italian opera, music by Handel, words by Haym, produced

**Tolommeo**

in London, April 19, 1728. The hero of the opera is Ptolemy I., King of Egypt in the Third and Fourth Centuries before Christ. He founded the library at Alexandria.

**Tom Jones**—French comic opera in three acts, music by Philidor, words by Poinciset, produced in Paris, February 27, 1765. The libretto is based upon the novel of Fielding. This opera was the first to contain an unaccompanied quartet. It is no longer upon the stage.

**Tom Jones**—Musical comedy, music by Eduard German, book by Alex M. Thompson and Robert Courtneige, lyrics by Charles H. Taylor, first produced in London, 1907. The plot is founded upon Fielding's novel.

**Tonelli, La**—French comic opera in two acts, music by Ambroise Thomas, words by Sauvage, produced in Paris, March 30, 1853. It is no longer upon the stage.

**Tonnelier, Le** (The Cooper)—French opera, music by Isouard, words by Debrieau and Quétant, produced in Paris, 1797. The story is somewhat related to one of Boccaccio's.

**Töpfer, Der** (The Potter)—German song play in one act, music and words by Johann Andre, produced in Frankfurt, 1773.

**Torquato Tasso**—Lyric drama in four acts, music by Donizetti, words by Ferretti, produced in Rome, 1833.

**Totentanz, Der** (The Dance of Death)—An operetta by Josef Reiter, first produced at Dessau in 1905. It is a story based on an old Silesian legend, which originated in Germany early in the Sixteenth Century at the time of the "Black Death." Its hero is Rübezahl disguised as an old piper.

**Toulon Soumis** (Toulon Subdued)—Revolutionary opera, music by Rochefort, words by Fabre d'Olivet, produced in Paris, 1794.

**Tragaldabas**—A German comic opera in four acts, music by d'Albert, text by Rudolph Lothar, first produced at Hamburg in 1907. The libretto is based on Vacqueries' French comedy by the same title, which appeared in 1848. Tragaldabas is a plebeian Falstaff, fond of wine, women and gambling, and wholly unrefined. In spite of this, Donna Laura borrows him for a husband, realizing that as a married woman

**Trionfo della Libertà, Il**

she can more easily win some man. She succeeds in gaining a prince and Tragaldabas is cast off like a worn-out shoe. The public fails to understand how d'Albert lent his genius to such a libretto. The opera has so far been considered a failure.

**Trank der Unsterblichkeit, Der** (The Drink of Immortality)—German opera in four acts, music by E. T. A. Hoffmann, words by Soden, produced in Bamberg, 1808.

**Traum Else** (Dream Elsa)—German fairy opera in one act, music by Arpad Doppler, words by Paul Ost. The opera consists of a series of pictures, representing fairy tales, which appear to little Elsa as she sleeps.

**Tre Nozze, Le** (The Three Weddings)—Italian opera in three acts, music by G. E. A. Alary, text by Berettoni, produced at Paris in 1851. Text is adapted from Molière. An old baron falls in love with the young daughter of the Marchioness, but she loves a young cavalier. The valet and a vivacious soubrette help the lovers by playing all sorts of pranks upon the old baron. The last one sends him into the arms of the Marchioness, who gladly accepts him. Then there comes about three happy weddings.

**Trésor Supposé, Le; ou, Le Danger d'Écouter aux Portes** (The Supposed Treasure; or, The Danger of Listening at Key Holes)—French comic opera in one act, music by Méhul, words by Hoffmann, produced in Paris, July 29, 1802. It has been sung during the last decade in Germany.

**Trial by Jury**—English operetta in one act, music by Arthur Sullivan, words by Gilbert, produced in London, March 25, 1875. It is a satire upon English courts of law of the present day.

**Tribut de Zamora, Le** (The Tribute of Zamora)—French grand opera in five acts, music by Gounod, words by d'Ennery and Bresil, produced in Paris, April 1, 1881. Zamora is a city of Spain, captured in the Tenth Century by the Moors, and forced to send as tribute to the Caliph one hundred maidens.

**Trionfo della Libertà, Il** (Triumph of Liberty)—Italian opera by Alessandro Scarlatti, produced at Venice in 1707. This is one of the earliest of Scarlatti's more pretentious operas,

**Trionfo della Libertà, II**

and he conducted its performance in person. Unfortunately only fragments of it exist and no fair estimate of its value can be formed.

**Trionfo di Camillo, II** (Camillo's Triumph)—Italian opera by Gluck, produced at Rome in 1754. The hero is Marcus Furius Camillus, a famous Roman general who earned the title of "Father of His Fatherland."

**Trionfo di Clelia, II** (The Triumph of Clelia)—Italian opera, music by Gluck, produced in Bologna in 1762.

**Triumph of Bacchus, The**—Russian fairy opera, music by Dargomizsky, words by Poushkin, the Russian poet, finished in 1848, but not produced till 1868 in St. Petersburg and Moscow. Story is a mythological one.

**Trompette de la Prince, Le** (The Trumpeter of the Prince)—French comic opera in one act by François Bazin, text by Melesville, produced at Paris in 1846.

**Troqueurs, Les** (The Barterers)—French comic opera in one act, music by Daubergne, words by Vade, produced in Paris in 1753. It is usually said to be the first comic opera containing spoken dialogue.

**Undine**

**Troubadour, The**—English grand opera in four acts, music by Sir Alexander Mackenzie, words by Francis Hueffer, produced in London, June 8, 1886. It was almost a complete failure.

**Turandot**—Fairy opera in eight scenes, music by Busoni, an Italian composer, words by Gozzi. The foundation for the libretto is the Persian fairy tale, as dramatized by Schiller.

**Turk in Italy, II** (The Turk in Italy)—Italian opera, music by Rossini, text by Romani, produced at Milan in 1814 and became a decided success. This opera was written when the composer was only twenty-three years old. It was very popular and found its way to America where it appeared in New York in 1826 and in 1834.

**Tutti in Maschera** (All in Masks)—Italian comic opera in three acts, music by Carlo Pedrotti, words by Marcello, produced in Verona, 1856.

**Twiddle-Twaddle**—Comic opera, music by Maurice Levi, words by Edgar Smith, produced in New York, 1906.

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**Ulrich von Hutton**—Grand opera in five acts; music by Alexander Fesca; text by A. Schröder, produced at Braunschweig in 1849.

**Un'Avventura di Scaramuccia**—Italian comic opera, music by L. Ricci, produced in Milan, 1834. It was a very great success. The Scaramuz is a typical figure on the Italian comic stage, where he serves as a foil for the clown.

**Un Avvertimento ai Gelosi** (A Warning to Jealous People)—Italian opera, music by Balfe, first produced in Pavia, 1831.

**Undine**—A romantic opera in four acts. Music and libretto by Lortzing, first produced at Hamburg in 1845. This is one of the Undine legends. A young knight, Hugo von Ringstettin, is sent out by his sweetheart to seek adventure. He comes to a fishing village, here he sees Undine, loves her, and marries her. After a while Undine confesses to him that

she is a nymph and has no soul. This alarms him, but he loves her and takes her home. There his old sweetheart tries to separate Undine and Hugo and she succeeds, Undine being sent away. Hugo is about to marry her when Undine appears before him. His old love for his nymph wife returns, but as he clasps her in his arms he dies. Undine gains pardon for him and from then on they live together in fairyland. Its brilliant success at Hamburg was one of the few happy moments in Lortzing's life.

**Undine** (The Water Spirit)—This well-known romantic little fairy tale by Lamotte-Fouquet is popular in all countries and has been set to music by German, French, Russian and Danish composers: Hoffmann (Berlin, 1816), Semet (Paris, 1863), Lwoff (Petersburg, 1846), J. P. Hartmann (Copenhagen, 1842). Lortzing's "Undine" (Leipzig, 1846), is one of the best; the overture is splendid.

**Uniform, Die**

**Uniform, Die** (The Uniform) — German song play in four acts, music by Weigl, words by Treitschke, produced in Vienna, 1803. The libretto is adapted from Carpani.

**Un Jour à Paris, ou La Leçon Singulière** (A Day in Paris, or The Singular Lesson) — French comic opera in three acts; music by Isouard, text by Etienne, produced at Paris in 1808.

**Unmöglichste von Allen, Das** (The Most Impossible Thing) — German comic opera in three acts. Music and text by Anton Urspruch, first produced at Carlsruhe in 1897. Text has been freely adapted from a comedy by the same name, ("El Major Impossible,") by Lope de Vega. The most impossible thing is to manage a woman in love. This opera awakened great interest, the music is original, pure and rather free from Wagnerian influence. It is an acquisition to modern German opera, and has so far been extremely popular everywhere in Europe.

**Unterbrochene Opferfest, Das** (The Interrupted Sacrifice) — German opera in three acts, music by Peter von Winter, words by Huber, produced in Vienna, 1796. This opera with "Marie von Montalban" was the composer's best work.

**Untersberg, Der** — German romantic opera in three acts, music by

**Valet de Deux Maîtres, Le**

Poissl, words by Schenck, produced in Munich, 1829.

**Urvasi** — Romantic opera in three acts. Music and text by William Kienzl. One day Urvasi, the princess of the virgins of heaven, comes to earth. She is seen by the King of Persia, he falls in love with her and she returns his love. But, being immortal, she can see him only from time to time. He swears eternal loyalty to her and she promises to be his in heaven and leaves him. In order to test him, she is absent a long time. In despair he doubts her loyalty. This brings great suffering upon both of them, but after years he finds her again and in death becomes hers. The setting is exquisite and the opera is a splendid success.

**Uthal** — French opera in one act, music by Méhul, words by Saint-Victor, produced in Paris, May 17, 1806. The text is adapted from one of Ossian's legends and in order to give a gray tone to the whole, Méhul left out the violins in his score.

**Utopia Limited** — Comic opera in two acts by W. S. Gilbert and Sir Arthur Sullivan, first produced at the Savoy Theatre, London, October 7, 1893. This opera, founded on the notion of a Utopia run as a limited liability concern, is much heavier and less delightful than the earlier production of this famous pair of writers.

## V

**Vagabund, Der** (The Vagabond) — A German operetta in three acts; music by Karl Zeller, text by M. West and L. Held, produced at Vienna in 1886.

**Vakoula le Forgeron** (Vakoula the Smith) — Russian opera in three acts, music by Tschaikowsky, words by Polowsky, produced in St. Petersburg, 1876. The libretto is founded upon a novel by Gogol.

**Val d'Andorre, Le** (The Vale of Andorra) — French comic opera, music by Halévy, words by Saint Georges, produced in Paris, 1848.

**Valentine de Milan** (Valentine of Milan) — French comic opera in three acts, music by Étienne Méhul,

completed by his nephew, Joseph Daussoigne-Méhul, words by Bonilly, produced in Paris, 1822.

**Valeria** — German opera, music by Gottfried Heinrich Stölzl, produced at Naumburg, 1712. It was very popular at the time.

**Valet de Chambre, Le** (The Body-servant) — French comic opera in one act. Music by Carafa, text by Melesville and Scribe, produced at Paris in 1823. The music is replete with melody and animation; the Valet's duet has always been a favorite bit of song.

**Valet de Deux Maîtres, Le** (The Servant of Two Masters) — French comic opera in two acts. Music by

**Valet de Deux Maîtres, Le**

François Devienne, text by Roger, produced at Paris in 1799.

**Valet de Ferme, Le** (The Valet of the Grange)—French opera, music by César Franck, produced in Paris, 1848.

**Vampyr, Der** (The Vampire)—Romantic German opera in two acts, music by Marschner, words by Wohlbruck, produced in Leipzig, March 28, 1828. It was very successful notwithstanding its repulsive subject. The Vampire in Slavic legend is the soul that cannot rest peacefully in its grave after its body has died.

**Van Dyck**—German opera in three acts; music by R. Emmerich, text by E. Pasqué, produced at Stettin in 1875.

**Vasall von Szigeth, Der**—A German opera by Anton Smareglia, first produced at Vienna in 1889 and in New York in 1890. Szigeth is a little town in Hungary. The story is full of horror, and it quite shocked the American audience. The music is decidedly Hungarian.

**Vasco da Gama**—Italian opera by F. H. Himmel, text by Filistri, produced at Berlin in 1801. Da Gama was the famous Portuguese navigator, who discovered the route to India, making his voyage in 1499. He has been immortalized by the great Portuguese poet, Camoens, in the national epic "Os Lusíades."

**Vaterunser, Das** ("Our Father, The Lord's Prayer)—German musical drama in one act; music by H. Röhrs, text by Ernest von Possart, first produced at Cologne in 1905. Text adapted from Coppée's story. A noble-minded young priest is shot by fanatic officers. His sister Rose, who idolized him, is in despair and vows vengeance. In vain does an old priest urge her to find solace in prayer. As she pours over her rosary, her voice chokes at "Thy will be done," she can not say it. She is tortured by her desire for revenge and the knowledge that she should "forgive." In the midst of her troubles one of the young officers who killed her brother seeks refuge at her house. She is tempted to betray him, but her brother's spirit seems to guide her; she takes his cassock and hat from the peg, gives them to the soldier and, grateful to her, he escapes in his disguise. Then Rose kneels and says her prayers,

**Verful Cu Dor**

and so well do the text and the music harmonize, so spiritually is the whole constructed that we too say "Amen" with the suffering little girl.

**Vecchio Marito, Il** (The Old Husband)—Italian comic opera in the Neapolitan dialect, music by Loggrosso, produced in Naples about 1735.

**Vedova Scaltra, La** (The Cunning Widow)—Italian opera buffa by V. Righini, produced at Prague in 1778.

**Veiled Prophet, The**—A romantic opera, music by Dr. Villers Stanford, words by W. Barclay Squire, first produced at the Court Theatre of Hanover, February 6, 1881, in a German translation by Ernest Frank. Later it was revised and adapted for the Italian opera stage, in which language it was first performed in England at Covent Garden Theatre, July 26, 1893. The libretto is adapted from Moore's well known poem, "Lalla Rookh."

**Velleda, Die Zauberin des Brockens** (Velleda, The Enchantress on the Brocken)—A German opera, music and text by E. Sobolewsky, produced at Königsberg in 1835.

**Venceslao**—Italian opera; music by C. F. Pollarolo, text by Zeno, produced at Venice in 1703. The hero is St. Wenceslaus, King of Bohemia, who introduced Christianity into his country and who was murdered by his brother in 935.

**Vendatte, La** (The Feud)—Italian opera, music by Henry de Ruolz, words by Leon and Adolphe, produced in Paris, 1839.

**Vêpres Siciliennes, Les** (The Sicilian Massacre)—French grand opera in five acts, music by Verdi, words by Scribe and Duveyrier, produced in Paris, 1855. The massacre was one of the French by the Sicilians, March 30, 1282.

**Vera Costanza, La** (True Constancy)—Italian opera by Pasquale Anfossi, produced at Rome in 1776. This opera was also popular in Germany.

**Verbum Nobile**—A national Polish opera in one act by Stanislaw Moninszko, produced at Warsaw in 1860.

**Verful Cu Dor** (The Summit of Longing)—A Roumanian opera, music by Skibinski (Linbicz), libretto by P. de Lavoc, produced at Bucharest in 1879. This is supposed to be the first Roumanian opera and is all

**Verful Cu Dor**

the more interesting since "P. de Lavoc" is the pen name of Princess Elizabeth of Roumania.

**Vergine del Sole, La** (The Maiden of the Sun)—Italian grand opera, music by Cimarosa, produced in St. Petersburg, 1788.

**Verkaufte Braut, Die** (The Bartered Bride)—Comic opera in three acts; music by Smetana, text by Sabina, first produced at Prague in 1866. Story is laid in a Bohemian village at the present time. Hans and Marie love each other, but Marie's father, influenced by a marriage broker, insists that she marry Wenzel, the son of Micha. The broker offers Hans three hundred guilders if he will give up Marie, and Hans accepts the money, stipulating that Marie must marry Micha's son. Marie is in tears over this base barter, but Hans reveals himself to Micha, whom he recognizes as his son by a former marriage. Hans knew this and had made a good bargain besides gaining his bride. Fax Kalbeck re-wrote the text in German, and since 1892 this opera has become world famous. The music is charming.

**Verlobung zu der Laterne, Die** (The Engagement to the Lantern)—Comic opera in two acts. Music by Jacques Offenbach, text after Michael Carré and Leon Batta, first produced at Berlin, 1885. Scene, a little village.

**Verlorene Paradies, Das** (Paradise Lost)—German opera by Rubinstein, text by J. Rodenberg, produced at Düsseldorf in 1875. Milton's poem by the same title furnished the inspiration for the text.

**Vernarrte Prinzess, Die** (The Foolish Princess)—A fairy tale in three acts. Music by Oskar von Chelius, text by Bierbaum, first produced in Wiesbaden, 1905. Queen Marguerite of Italy, to whom the charming little opera was dedicated, was present.

**Verschwender, Der** (The Spendthrift)—A fairy play by Raimund, for which Conradin Kreutzer wrote the incidental music, of which there is a great deal. The play or opera was very successful and is still upon the stage. It is considered one of Kreutzer's best works.

**Verschworenen, Die** (The Conspirators)—German opera in one act, music by Franz Schubert, text by Castelli. First produced at Vienna in 1861. Like others of Schubert's

**Vicar of Bray, The**

operas this had been written in 1819 but never produced during the composer's life-time. It is known in French as the "Women's Crusade," and depicts a domestic war.

**Versiegelt** (Locked Up)—A German comic opera in one act by Leo Blech, first produced at Bremen in 1908. The plot is a simple little intrigue. The Burgomaster is locked up and gains his freedom when he consents to the marriage of his daughter to the son of his bitter enemy. He himself is rewarded by gaining the hand of a lovable widow who has been pining for him. This opera is one of the most wholesome fun-makers on the modern stage. It has run like wildfire all over Germany and it pleases wherever it is heard.

**Vestale, La** (The Vestal Virgin)—French romantic grand opera in three acts by Gasparo Spontini, words by Jouy, produced in Paris, December 11, 1807. The text was originally written for Cherubini, but not used by him.

**Versunkene Glocke, Die** (The Sunken Bell)—Musical drama in five acts. Music and text by Heinrich Zöllner, first produced at Berlin, 1899. Libretto based upon Hauptmann's well known drama of same title. A popular opera in Germany, especially in Berlin.

**Veuve Indecise, La** (The Vacillating Widow)—French operetta in one act, music by E. R. Duni, text by Vade, produced at Paris in 1759. This little operetta is a parody on "La Veuve Coquette," (The Coquettish Widow).

**Viaggiatori Ridicoli, I** (The Ridiculous Travellers)—Italian comic opera, music by Gagliardi, produced in Naples, 1772.

**Viaggio a Reims, II** (The Journey to Rheims)—Italian opera in one act, music by Rossini, words by Balocchi, produced in Paris, 1825.

**Vicar of Bray, The**—Comic opera, music by Edward Solomon, words by Sydney Grundy, first produced at the Globe Theatre, London, on July 22, 1882. A revised version was produced at the Savoy Theatre, London, January 28, 1892. The plot is founded upon the adventures of Sandford and Merton whose youth Mr. Thomas Day depicted in his well known romance.

**Vicar of Wakefield, The**

**Vicar of Wakefield, The**—Opera, music by Liza Lehmann, lyrics by Laurence Hausman, first produced at Manchester, 1906, and in London, 1907. The plot is that of Goldsmith's romance.

**Vielle, La** (The Old Woman)—French comic opera in one act, music by Fétis, words by Scribe and Delavigne, produced in Paris, 1826.

**Vie Parisienne, La** (Parisian Life)—Operatic burlesque in five acts, music by Offenbach, words by Meilhac and Halévy, first produced in Paris, October 31, 1866. An English version by H. B. Farnie was given at the Avenue Theatre, London, October 3, 1883.

**Vier Grobiane, Die** (The Four Bullies)—Comic opera in three acts. Music by Ermanno Wolf-Ferrari, text by Pizzolatto after Goldoni, first produced in Munich, 1906. Translated into the German by Herman Teibler. The four bullies are four husbands who try to lord it over their wives.

**Vieux Chateau, Le** (The old Castle)—French comic opera in three acts, music by D. Della Maria, text by A. Duval, produced at Paris in 1798. It is a pretty little story of a chance encounter, called also "La Rencontre," but unfortunately the music is not equal to the text.

**Vieux Coquet, Le** (The Old Beau)—A French comic opera by Papavoine, produced with success in Paris about 1770. "Falstaff," the fat, jovial old beau in Shakespeare's comedy, "The Merry Wives of Windsor," furnishes the amusement.

**Viking's Voyage, The**—Swedish opera by Ivar Hallström, first produced at Stockholm in 1877. It is of a decidedly national character and was among the first of Hallström's operas to be cordially received.

**Village Opera, The**—English opera, music by Charles Johnson, produced in London, 1728. It was one of the first of the many imitations of Gay's "Beggars' Opera."

**Villi, Le** (The Witch Dancers)—Opera in two acts, music by Giacomo Puccini, words by Ferdinando Fontana, first presented at Milan, 1884. The Villi are the spirits of maidens whose lovers have been untrue to them. They dance in the forest, and when one of their faithless lovers

**Voyage Impromptu, Le**

appears, whirl him about in their circle until he dies of exhaustion.

**Vineta**—A German opera in three acts, music by H. Frankenberger, libretto by F. Bohn, produced at Sondershausen in 1851. "Vineta" is a romance of a night on the sea.

**Violette, La** (The Violet)—French comic opera in three acts, music by Carafa and Anne Leborne, text by Planard, produced at Paris in 1826. Text is based on Count Tressan's novel, "Gerard de Nevers." The music might have been excellent had the composers used a little more care. The opera did not last long, but a popular composition for the piano composed on one of the motifs of "La Violette" keeps the name alive.

**Violino del Diavolo** (The Devil's Violin)—An opera in three acts, music by A. Mercuri, words by Fontana, first produced at Cagli near Pesaro, September 12, 1878. The plot resembles that of Faust, except that it is the woman who sells herself to the devil.

**Virgine** (Virginia)—French grand opera in three acts, music by H. M. Berton, words by Desaugiers Sen., produced in Paris, 1823. Virginia was the daughter of Virginius, and was killed by her father to preserve her honor from the attacks of Appius Claudius.

**Virtuosi Ambulanti, I** (The Traveling Comedians)—Italian comic opera in two acts, music by Fioravanti, words by Balocchi, produced in Paris, 1807.

**Visitandines, Les** (The Nuns)—French comic opera in two acts; music by Devienne, libretto by Picard, first produced at Paris in 1792. This opera was popular for a long time. It is also known as "The Young Ladies' Seminary."

**Vivandière, La**—French opera, music by Godard, produced in Paris, 1895.

**Voix Humaine, La** (The Human Voice)—French opera in two acts, music by Giulio Alary, words by Melesville, produced in Paris, 1861.

**Voto, Il**—See "Mala Vita."

**Voyage Impromptu, Le** (The Impromptu Voyage)—French comic opera in one act, music by Pacini, text by Dumersan and Aubertin, produced at Paris in 1866.

## W

**Waisenhaus, Das** (The Orphanage) — Opera by Josef Feigl, text by Treitschke, produced at Vienna in 1808.

**Wakula der Schmied** (Wakula the Smith) — A Russian opera in three acts; music by Tschaikowsky, text by Polowsky, adapted from that by Gogol; produced at St. Petersburg in 1876.

**Wald, Der** (The Forest) — A one-act opera, music and words by Miss Ethel Smyth, first produced in Dresden, September, 1901. It was produced at Covent Garden, July 18, 1902, and at the Metropolitan Opera House, New York, in March, 1903, this being the first time that an opera written by a woman had ever been performed in America. A revival at Covent Garden on June 26, 1903, attests its popularity.

**Waldemar** — A romantic Swedish opera by Andreas Hallén. It was first produced at Stockholm in 1909 and met with success.

**Walhalla in Not** (Valhalla in Distress) — A German musical satire in three acts; music and libretto by Otto Neitzel, first produced at Bremen in 1905. The "Theft of Thor's Hammer," one of the old Edda stories, forms the background upon which Neitzel satirizes modern man. Over the broad backs of these Norse gods whom he ridicules for their vanity, Neitzel whips us and scorns those of us who think ourselves gods whether by favor of birth, through riches, power or any other cause. The text is original and very witty and is embellished with the most lyrical music. Neitzel deserves great praise for this creation.

**Wallace** — French grand opera in three acts, music by C. S. Catel, words by Fontanes, revised by Saint-Georges, produced in Paris, 1817. The hero of the opera is William Wallace, the great Scottish apostle of freedom, who was executed in the Tower in 1305.

**Wally, La** — Opera by Catalani. Libretto by Luigi Illica. Place, Alps of Switzerland. Time, Nineteenth Century. First produced at Turin in 1892.

**Walpurgisnacht, Die** (Walpurgis Night) — A romantic opera in three acts; music by J. Rümmler, text by E. J. Prochaska, produced at Prague in 1827. This spooky night is well known through Goethe's description in "Faust." It is the night between April thirtieth and May the first.

**Waltz Dream, A** — Operetta in three acts, music by Oscar Strauss, words by Felix Doermann and Leopold Jacobson, first produced in Vienna. An English version by Joseph W. Herbet was presented in New York, 1908. The plot is founded upon a story taken from Hans Meuller's "Book of Adventures."

**Wanda** — Grand tragic opera in five acts, music by Dvořák, the Bohemian composer, words by Sumawsky, produced in Prague, April, 1876. The libretto is adapted from the Polish of Sagynsky.

**Wang** — Two-act opera by Morse. Libretto by J. Cheever Goodwin. Place, Siam. First produced under the title of "Wang" at New York in 1891.

**Waterman, The** — English song play, music and words by Charles Dibdin, produced in London, 1774. It remained continuously upon the stage for many years, but has now disappeared.

**Weinlese, Die** (The Vintage) — German operetta by Johann Schenk, produced at Vienna in 1785. This is the composer's first production.

**Wem die Krone?** (To Whom the Crown?) — German opera in one act, music and libretto by Alexander Ritter. Produced at Weimar in 1800 under the able leadership of Richard Strauss, and scored a success.

**Werther** — Opera in three acts, music by Massenet, words by Milliet and Blau, completed in 1886 but not produced till 1892 in Vienna; the libretto is founded upon Goethe's "Sorrows of Werther."

**Whittington and His Cat** — English comic opera in three acts, music by Offenbach, words by G. B. Farnie, produced in London, 1874.

**Widerspenstigen Zähmung, Der** (The Taming of the Shrew) — German comic opera, music by Götz,



**Widerspenstigen Zähmung, Der**

words by Widmann, produced in Mannheim, October 11, 1874. The libretto is founded upon Shakespeare's comedy.

**Wieland der Schmied** (Wieland the Smith) — German romantic opera in four acts, music by Max Senger, words by Allfeld, produced January 18, 1880. The libretto is an adaptation of Simrock's poem of the old legend.

**Wilde Jäger, Der** (The Wild Huntsman) — German romantic opera in four acts; music by Victor Nessler, text by Friedrich Hoffmann, produced at Leipzig in 1881. Text is adapted from Wolff's story.

**Wildschütz, Der** (The Poacher) — German comic opera in three acts, music and words by Lortzing, produced in Leipzig, December 31, 1842. The text is adapted from Kotzebue's "Rehbock."

**Wilhelm von Oranien** (William of Orange) — German grand opera in three acts by Heinrich Hoffmann, words by Roderich Fels, produced in Hamburg, February 5, 1882.

**William Ratcliff** — Russian opera in three acts, music by César Cui, produced in St. Petersburg, February 26, 1869. The libretto is a translation by Plechtcheieff of the romantic tragedy by Heine bearing the same name. The opera was very coldly received, but it is still occasionally produced in Russia.

**Witch, The** — Three-act opera by Enna. Libretto adapted by Alfred Ibsen from Arthur Fitger's tragedy of the same name. Place, Thalea's estate and village. Time, after the Thirty Years' War. First produced at Copenhagen in 1891.

**Wittekind** — German opera in three acts; music by Josef Wolfram, text by H. Meynert, produced at Dresden in 1838. The hero is Widukind, the

**Xerxes**

great heathen Saxon general who led his army against Charlemagne. He gave up fighting against the latter and accepted the Christian religion. As a reward Charlemagne knighted him.

**Wizard of Oz, The** — Musical extravaganza by L. Frank Baum and Paul Tietjens, produced in Chicago, 1902.

**Wizard of the Nile, The** — Opera by Herbert. Libretto by Harry B. Smith. Place, Egypt. Time, 53 B. C. First produced at Wilkesbarre, Pa., in 1895.

**Wolkenkind, Das** (The Cloudchild) — German comic opera in three acts, music by Titl, words by Told, produced in Vienna, 1845.

**Wonder, A; or, The Honest Yorkshireman** — An English ballet opera by Henry Carey. It appeared in London in 1735.

**Wonderland** — Musical extravaganza in three acts, music by Victor Herbert, words by Glen MacDonough, produced in New York, 1905. The plot is founded upon a love philter which causes the eight daughters of the King of Hearts to fall in love with eight princes who live in an enchanted castle.

**Woodman, The** — An English operetta by William Shield, appeared in London in 1791.

**Wreckers, The** — Opera in three acts, music by Miss Ethel Smyth, words by H. B. Brewster, first produced in Leipzig, 1906, under the title "Strandrecht," and later in Prague. The first English performance was in London, June 22, 1909. The "Wreckers" are inhabitants of a small Cornish village who make it their business to wreck vessels by extinguishing the lighthouse lantern on stormy nights.

**X**

**Xacarilla, La** — Opera in one act and two tableaux; music by Marliani, text by Scribe, produced at Paris in 1839. La Xacarilla is a Spanish song, a kind of bolero, used as a rallying song by some smugglers. This little opera was a favorite curtain raiser.

**Xaira** — One of Garcia's Spanish

operas. In two acts, and produced in Mexico in 1829.

**Xerxes** — English opera by Handel, produced at London in 1737. Xerxes I., born 465 B. C., was the great Persian king who bridged the Hellespont and marched a devastating army into Greece.

## Y

**Yelva, or the Orphan of Russia**—English opera, music by Bishop, produced in London, 1833.

**Yetiva**—A Spanish opera by John Arnold, libretto by G. Morgan, produced at San Francisco in 1889.

**Yolande**—English ballet by G. Jacobi, first produced at London in 1877.

**Young Hussar, The**—An English operetta by Michael Kelly, produced in London in 1807.

**Youth, Love and Folly**—An English operetta by Michael Kelly, produced at London in 1805.

**Yo, Yea**—An English operetta by Dibdin, produced at London in 1776. A nautical theme forms the basis for the text; it is also known as "The Friendly Tars."

**Yvonne**—A French comic opera in one act; music by Joseph N. Ney, text by Deforges and De Leuven, produced at Paris in 1855.

## Z

**Zaïde, Queen of Granada**—A French heroic ballet in three acts. Music by Joseph N. Royer, text by Abbé Delamare, produced at Paris in 1739.

**Zaira**—Italian opera in three acts; music by Bellini, words by Romani, produced in Parma, 1829. The libretto is adapted from Voltaire's tragedy "Zaïre." It was the least successful of Bellini's operas.

**Zaïre**—English opera in two acts; music by Peter von Winter, produced in London, 1805. The libretto is based upon Voltaire's tragedy by the same name.

**Zanetta**—French comic opera in three acts; music by Auber, text by Saint-Georges and Scribe, produced at Paris in 1840. Zanetta teaches us that "one must not play with fire." A young nobleman tries to pique his sweetheart by making love to Zanetta, the daughter of a servant in the palace, but Zanetta's charms captivate him and he actually falls in love with her.

**Zanetto**—An Italian opera by Mascagni. It is founded on Coppée's popular one-act play "Le Passant" ("The Traveler"). First produced at Pesaro in 1896. This opera, while not as popular as some of Mascagni's, is of a much finer quality than one usually finds in his compositions.

**Zauberbecher, Der** (The Magic Cup)—Comic opera; music by Gabriel Pierné, text by Matrat, translated into the German by A. Horlacher; produced at Stuttgart in 1907. The magic cup disclosed the follies of inexperienced youths as well as those of experienced benedicts. The opera is successful.

**Zauberschloss, Das** (The Magic Castle)—An operetta by Johann Reichardt with text by Kotzebue, produced at Berlin in 1802. This is one of Reichardt's operettas which exercised a considerable influence over German opera.

**Zehn Mädchen und Kein Mann** (Ten Maids and No Man)—Operetta in one act by Franz von Suppé, produced at Vienna in 1862.

**Zelia**—Opera in three acts, music by G. Villate, words by T. Solera, first produced in Paris, 1877. The action takes place in Venice in 1553.

**Zélisca**—A ballet comedy in three acts; music by Jélyotte, text by Sauvé de la Noue, produced at Versailles in 1746. Jélyotte, the famous tenor, composed this music for the Dauphin's marriage.

**Zelmira**—Italian opera in two acts, music by Rossini, text by Tottola, first produced at Naples in 1822. Text is an imitation of Du Belloy's tragedy "Zelmira." The recitative in this

**Zelmira**

opera is especially admirable. The leading role was sung by Rossini's wife in Italy and London where it was most enthusiastically received. Connoisseurs best appreciate the music of "Zelmira;" it made little impression on the general public.

**Zéloïde, ou Les Fleurs Enchantées** (Zéloïde, or The Enchanted Flowers) — French opera in two acts, music by Sebastian Lebrun, text by Etienne, produced at Paris in 1818. The opera achieved only moderate success.

**Zemire and Azor** — Fairy opera in four acts. Music by Grétry, words by Marmontel, produced in Fontainebleau, November 9, 1771. The opera placed Grétry at once among the foremost composers.

**Zemire and Azor** — German romantic opera in three acts, music by Ludwig Spohr, words by Shléé, produced in Frankfurt A/M, April 4, 1819. One song from the opera, "Rose Softly Blooming," is still occasionally heard.

**Zenichove** (The Suitors) — A Czechish opera in three acts by Larl Komarowic, produced at Prague in 1884. The text is a comedy.

**Zenobia** — Opera in three acts. Music by Coerne, text by Oskar Stein, first produced at Berlin, 1907. Zenobia, Queen of the Orient, is conquered by Emperor Aurelian of Rome. He demands that she become his wife, but she prefers death and kills herself.

**Zephire et Flore** — Opera in three acts with prologue, music by Lully, words by Douboulay, first produced at Paris, 1688.

**Zerline, ou La Corbeille d'Oranges** (Zerline, or The Basket of Oranges) — French grand opera in three acts by Auber, text by Scribe, produced at Paris in 1851. The text would be better suited to a vaudeville performance. Zerline is an orange seller who succeeds in marrying her daughter, Gemma, to a young officer.

**Zerstörung Trojas, Die** (The Destruction of Troy) — First part of Berloiz's great opera "Die Trojaner." Æneas is the hero of part one as well as of part two, "Trojene à Carthage" (which see). He is eclipsed however by the magnificent figure of Cassandra. In 1906 the entire opera appeared on two consecutive evenings at Brussels; and in 1907 it appeared again at Munich, both times with great success. It is to be hoped that

**Z'widerwurzen**

it will receive the recognition the whole performance merits.

**Zerstreute, Der** (The Distracted One) — A comedy by Regnard with music by Haydn, produced at Vienna in 1776.

**Zierpuppen** (The Prims) — German comic opera in one act; music by Anselm Götzel, libretto by Richard Batka, first produced at Prague in 1905. Batka adapted his text from Molière's "Les Precieuses Ridicules" (The Ridiculous Prims) but he changes the ending. In Molière's text the suitors leave in triumph, but Batka has them stay and become reconciled to the girls. Zierpuppen is deservedly popular.

**Zilda** — French comic opera in two acts. Music by Flotow, text by Saint-Georges and H. Chivot, produced at Paris, 1866. A very light opera and did not last long.

**Zirphile et Fleur de Myrthe** (Zirphile and Myrtle Blossoms) — French opera in two acts; music by C. S. Catel, text by Jouy and Lefebvre, produced at Paris in 1818. This is one of Catel's last productions and it did not receive the recognition which it merited.

**Zoraine et Zulnare** — French opera in three acts, music by F. A. Boieldieu, text by Saint Just, produced at Paris in 1798. The text is adapted from Florian's novel "Gonsalve de Cordoue" (Gonzola of Cordova), the great Spanish captain who lived in the Sixteenth Century. This opera was Boieldieu's first real success and added greatly to his reputation.

**Zoroastre** (Zoroaster) — French grand opera in five acts and a prologue, music by Rameau, words by Cahusac, produced in Paris, 1749. Zoroaster was the Persian philosopher.

**Zwarte Kapitein, De** (The Black Captain) — A Flemish opera, music by Joseph Mertens, libretto by Lagye, produced at The Hague in 1877. This opera was very successful and popular.

**Zweikampf mit der Geliebten, Der** (A Lover's Duel) — German opera, music by Louis Spohr, text by Schink, produced at Hamburg in 1811 with success.

**Z'widerwurzen** (Crosspatch) — German opera in three acts; music and text by E. Korten; first produced at Elberfeld in 1905. A little

**Z'widerwutzen**

village story in which Stasi, a pretty but haughty young girl, harshly rejects her lover. Her heart is kind but her tongue is sharp, and the rest of the village sympathizes with her lover and call her "crosspatch." But he shields her and succeeds in winning her love and makes a splendid

**Zwillings Brüder**

woman of her. The text is based on a folk-play by Hermann von Schmid.

**Zwillings Brüder, Die** (The Twin Brothers) — German comic opera in one act, music by Schubert, words by Hoffmann, produced in Vienna, 1820. The libretto is adapted from the French.

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